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FEB. 1976
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THE MAGAZINE OF EROTIC MOVIES
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THE AUTO-EROTIC BIOGRAPHIES OF HARRY REEMS AND MARILYN CHAMBERS
"IN SARAH'S EYES"– REVEALS A WOMAN'S SEX FANTASIES
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MA6
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FLICK

VOLUME 1, NO. 5 FEBRUARY 1976

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Flick's Guide To Blue Movies

Rating system:

*** May be explicit, but who cares?**
**** Better than piss-poor, but hardly a classic.**
***** A good attempt to make you hot to trot.**
****** Superb, will make you want to come again and again!**

Editor's Note: Most films are shot in soft-X as well as a hard-X version. Check your local theatre to see which is playing.

Airport Girls *
Although the sex is explicit, many of the people involved are amazingly unattractive. Very seedy, shoddy film with rotten directing.

Angel Number 9 ½**
A male chauvinist pig dies, goes to heaven, comes back to earth as a woman to see how the other sex lives. Good idea but a bit weak in the delivery.

Anita, Swedish Nymphet **
About teenage girl who can't say "no" until love conquers all. American porn loops edited in. Lots of blowjobs, but unattractive Swedes, except for heroine. Story's a bore.

Both Ways ** ½
Honest attempt to deal with the subject of male bisexuality is often laughable in the wrong places. May be an eye-opener for some male viewers.

Charity Ball * ½
Good idea bombs out. A woman and her friends take up whoring to help support an ailing church. Explicit sex in tedious script.

Cheese ** ½
A photographer gets involved with the women he photographs. Good performance by Sonny Landham, but needs livelier script. Erotic.

China Girl***
Exceptionally erotic orgy scenes help make up for tired espionage plot. A secret Oriental society attempts to steal secret information.

Christie *
Deception, blackmail, incest in a totally despicable family. The scriptwriter should be hung by his you-know-whats. Forget it.

Confessions of an American Housewife* ½**
Mama comes to visit her daughter and finds the woman involved in wife-swapping, etc. One of the most enjoyable sex flicks around.

Danish Pastries***
Explicit sex comedy, almost in the tradition of a French bedroom farce, involving a mix-up of love potions. Pleasant entertainment.

Defiance***
A young girl is sexually brutalized by mental patients, but the worst is yet to come. Kinky sex for S&M types.

Fireworks Woman***
Excellent photography in a story that combines brother-sister incest, rape, sacrilege, sado-masochism, lesbianism, satanism, and a few other "isms."

French Blue***
Made Brigitte Maier a porno favorite. It's about the making of a porn film, with humorous vignettes to add more explicit spice.

Fringe Benefits***
Office morale is low until a young executive rams a few points home to the girls in the secretarial pool. Some laughs with explicit sex.

Happy Days***
A late 50's nostalgia trip makes for explicit and sometimes humorous entertainment. Makes the period seem hotter than it was.

Heavy Load***
A day in the life of a horny truckdriver with a stand-out performance by Andrea True as a waitress. Explicit, humorous, good photography.

The Hottest Show in Town* ½**
Traditional circus acts with explicit sex added. Though some of the photography is too dark, one of the most imaginative flicks we've seen yet.

The Life and Times of Xaviera Hollander***
Samantha McLaren has a field day portraying the happy hooker in a number of imaginative, sexually explicit scenes.

The Lost Innocence of Valerie***
A 15-year-old orphan is repeatedly adopted by people with questionable (and usually erotic) motives. Good, turn-on photography and amusing storyline, but needs an ending.

Lovelace Meets Miss Jones * ½
Stupid plot combines lots of old loops highlighting numerous porn stars. For pure raunch, it delivers, but who cares? If you dig "golden shower" scenes, this flick's a real pisser.

The Minor's Wife **
German film with atrocious dubbing about a miner and his wife who manage to screw everyone in sight—except one another.

Naked Came the Stranger* ½**
A wife cheats on her cheating husband. Excellent photography, humorous script, and some good performances make this several notches above similar fare.

Oriental Blue ***
Training film for white slave trade. Good photography, plenty of hot action, a number of attractive, uninhibited females. Erotic.

The Passions of Carol***
Erotic, good production values marred by leading lady's acting ability—or lack of it. Updated version of "A Christmas Carol" will keep your X-mas pudding steaming.

Pleasure Masters***
Two stories combined: one about a docile Oriental servant, the other about a mysterious cathouse. Extremely erotic sex scenes, attractive people, good sets and costumes make up for idiotic dialogue.

(Continued on page 56)

Letters to INTER COURSE the Editor

I missed your first two issues but after seeing number 3, I am committed to your magazine. I live in Missouri and my state leaders have decided to protect me from hard-core action films—for my own good, you can be sure of. But your magazine is like light through a window.

I would enjoy more movie reviews and a longer list of what's playing around. I also have a question: is there any place I could get a list of hard-core movies made in America? I enjoy your rating system, but I think you should put an "H-C" for hard-core and an "S-C" for soft-core and remind your readers in an editor's note that there is often more than one version of a picture.

R. S. B.
St. Louis, Mo.

I am pleased that we are casting light through your window, and I particularly hope that it's your bedroom window. To answer your questions, no, I know of no such list of hard-core films, although some industrious soul ought to make one up. Most of the films reviewed in Flick are hard-core when we see them, but are released in soft-core versions in many parts of the country. We have no possible way of knowing which version is to be shown in your neck of the woods. Each community sets the standards of what is permissible to be exhibited. Just remember that you're part of the community, too, and we would be pleased to act as a forum for readers who wish to organize and start fighting back for their rights to see what they want. As for the guide to blue movies, we will be expanding it in each issue. We would like to carry more than five reviews in each magazine, but unfortunately it is very difficult to obtain good photographs from many of the lesser known films. In fact, some of the X-rated films we would like to cover have no still-footage available whatsoever.

If you wish to catch up on back issues, see our subscription form in the back pages of this present issue.

I think that it's time that burlesk houses became more sophisticated and started headlining porno stars in pornographic plays. There should be a lottery in which a lucky number is drawn from the audience. The winner would get a chance to fornicate with the lovely star after the performance. Imagine winning a raffle to ball backstage with Linda Lovelace, Georgina Spelvin, Sarah Nicholson, Andrea True, Samantha McLaren, or Brigitte Maier.

Anonymous
N.Y.

You have a great imagination and it's a great idea. Unfortunately, most porn actresses are not hookers. If they were hookers they'd be making a hell of a lot more money than they are in porn. Many think of themselves as actresses first and hope that through X-rated films, they can make the jump to Hollywood-type films. Very few have actually made the transition successfully and most of them—it's sad to say—will never be more than what they are today. But they have their dreams just as you have yours. However, from my own personal experience of having met quite a few female porn stars, I know that most of them are not terribly promiscuous except before the cameras. They have their steady boyfriends (or if they're basically lesbian, their girlfriends) at home. I don't wish to burst your balloon, but I believe that most of these ladies would not allow themselves to be raffled off to just anybody. Ah, such is life.

That cover and those inside pics of Shawn Harris knocked me right on my ass. She's one gorgeous chick. Can you tell me a little about Shawn personally? Any tidbit would be of interest to me.

S. K.
Norfolk, Va.

Shawn's family lives in Texas where she was brought up. Her ambition is to become a successful actress in legitimate films, and Sometime Sweet Susan was her first porn film endeavor. She was very nervous about performing sexually before the cameras when the film first began production, but thanks to a sympathetic co-star and producer, she soon got the hang of it. Shawn's past is a bit sordid, but she has had the stamina and courage to rise above it. Sometime Sweet Susan was shot in a hard-X and a soft-X version, so you might wish to check the theatre to see which version is playing where you live.

Will you be planning an interview with Harry Reems? He's one of my favorite porn stars and I'd like to know more about him.

T. N. P.
Tulsa, Oklahoma

We'd love to do an interview with Harry, but at the moment we understand that he's very hard to pin down (when he isn't very hard period). He's been doing the college lecture circuit and publicizing his new book, Here Comes Harry Reems—probably the most entertaining autobiography yet written by a porn star. Well, perhaps some time in the future. . .

I don't believe that pistols and stilettos should be advertised in *Flick*. It's supposed to be a magazine about sex and love, not killing and death.

R. L.
San Francisco, Calif.

I agree with you 100 per cent. As editor I unfortunately have nothing to do with the advertising content and any comments I've made have fallen on deaf ears. Although I don't believe in any kind of censorship, I'm not sure that Flick readers are interested in such products. Perhaps I'm wrong. I would welcome the comments of other readers on this subject. Also, if any reader sends away for any material advertised in these pages and doesn't receive the goods, please let me know about it. However, as far as I know, our advertisers are all reputable.

I'd like to see an interview with Jeffrey Hurst, the star of *Heavy Load*. I've seen him in some other porn flicks, too, and frankly, I think he's a good enough actor to make it in better films.

Miss A. T.
Brooklyn, N.Y.

I'll drink to that. You'll be pleased to see that we're running an interview with Jeff in this issue, thanks in part to the good response we've had about him from a number of readers like yourself.

If you have a question or opinion relating to erotic movies, send it to Editor, FLICK, M. F. Enterprises, 257 Park Avenue South, New York, N.Y. 10010. Names will not be used unless you request otherwise.

EXPOSED!

How YOUR Money Fights "SMUT"

As our cities decay taxpayers may very well raise a few eyebrows over the way their money is being wasted.

By DICK LEITSCH

■ As this is being written, New York is in dire financial straits. Firemen, policemen, sanitation workers and other city employees have been laid off, garbage clutters the streets, health services have been cut back, libraries are being closed and educational institutions underbudgeted. The city fathers have gone begging to Washington and Albany for desperately needed funds. The federal government said it wouldn't help, but Governor Carey of New York State coughed up nearly a half-million dollars. This money, unfortunately, may not be used to put more doctors back into the hospitals or more men into the firehouses; the Governor earmarked the money for yet another "cleanup" of the Times Square area. New Yorkers whose lives and property are endangered because there are too few cops on the street to fight violent crime, those whose children may be destroyed by fire because the Fire Department is understaffed, and those who sit, suffering and bleeding, waiting for treatment in understaffed hospital emergency rooms, may take consolation in the fact that down in Times Square their tax dollars are being spent on chasing prostitutes, hounding massage parlors and closing adult book stores.

According to Roger Lea McBride, the Libertarian Party's candidate for President, Americans work more hours each week to pay their taxes than medieval serfs had to work to pay their obligations to the barons. In 1974 government had only one source of income: the taxpayers. Last year the federal government collected nearly $265 billion from us, while we also supported state, city and county governments. It is obvious to you and me that we can't afford to give government any more of our incomes. Because of inflation and recession, we've had to cut back our standards of living; instead of demanding more taxes, the government should also be cutting back. A good place to begin would be the area of victimless crimes.

Every city has a number of police personnel assigned to something called a "vice squad," a "public morals division" or, as in Washington, D.C., a Prostitution, Perversion and Obscenity Squad. These divisions, as Judge Charles Halleck, Jr. of Washington recently observed, "stem from an ancient tradition traceable to the days of the ecclesiastical courts, when the salvation of men's souls was the business of these courts."

Under our Constitution, the salvation of souls is not a function of the state. Churches are given tax-exempt status in exchange for doing that. The state is supposed to protect our lives, property and the public safety—a job it is not doing, as the annual statistics on violent crime amply prove.

One reason the police aren't more effective is that they spend so much time and money trying to stamp out what a handful of people consider "sin" instead of fighting what everyone considers crime. Government officials are well aware that the citizenry does not approve of sending enormous amounts of money to prosecute victimless crimes. This is proven by the difficulty in obtaining statistics on the budgets and personnel of the vice squads and morals squads of police departments around the country. The appropriations for fighting sin are buried in small type and usually concealed behind deceptive headings in municipal budgets, and few police departments will discuss the size of their "public morals divisions." The cost of the police agency itself is only a minor part of the expense of a campaign against victimless crimes. In any major city, one or more courts, staffed with judges, bailiffs, reporters and prosecutors, will be devoted to handling nothing but morals cases. In Washington, Judge Halleck estimated that every arrest for a victimless crime cost the government $18,000. When you consider that a city like Los Angeles or New York might average as many as 3,000 arrests each year for prostitution, the question becomes one of money. Should the city be spending $50 million a year on police, prosecutors, prison facilities and

courts to fight prostitution, only to have it flourish; or should prostitution be legalized, taxed, and made into a legitimate business, saving the taxpayers the $50 million and adding to government revenue in taxes? Every time you pass the police headquarters and see the prostitutes arrested the night before being herded into paddy wagons; every time you read of the arrest of another "pornographer," you're watching your tax dollars being thrown away.

A few years ago, Directory Services, Inc., a Minneapolis company, was prosecuted for sending allegedly "obscene" magazines and pictures through the mail—to adults who had not only asked to get the material, but had paid good money for the merchandise. The case wound its way through the lower courts and up to the federal appellate courts at a cost to D.S.I. of several hundred thousand dollars. The prosecution spent at least twice—and perhaps three times—as much in its efforts to put the (taxpaying) company out of business.

Screw, the famous sex newspaper published in New York, has been the target of numerous government attempts to close it down. Add up the man-hours of the police, prosecutors, judges, bailiffs, stenographers, law researchers, bureaucrats, department heads, "expert witnesses" and others involved in those moral crusades, and the estimated cost to the city of $2 million thrown away on this campaign seems a bit low. The question remains: Is it worth $2 million to put Screw out of business? (And don't forget, the corporation that owns the newspaper and its owners pay heavy taxes and supply some thirty or forty jobs at a time when a large percentage of the American labor force is out of work.)

The X-rated film business is a good money-maker for the government. Porn flicks give work to many hundreds of people, making taxpayers out of actors, actresses, cameramen, directors, technicians and many others who might otherwise be collecting unemployment insurance. The finished films give work to theatre owners, projectionists, ushers, and manufacturers and processors of film. That employment engenders tax dollars and keeps the government that much closer to solvency. Federal, state and local governments take a slice of each dollar paid for admission to porn flicks. People in government are often puritanical enough to try to close down X-rated theatres, but they're never so lacking in greed as to say, "Forget your taxes; we're so noble we don't want your sex-stained money."

The United States is suffering a dollar drain because we spend more money buying foreign products than foreign countries spend buying American goods. We send millions of dollars to the Arabs in exchange for their oil, millions to Japan for electronics equipment, millions to Europe for their stylish, gasoline-conserving automobiles, and billions in foreign aid. We suffer a balance-of-payments deficit because nobody in the world seems to want anything we have other than our wheat.

What do we have that everybody else wants? Smut! America produces the best X-rated films, the best sex magazines and the best porn novels in the world. Even the Danes and Swedes, who have a reputation for such things, can't match the quality of American porn available in even the smallest cities in the U.S.A. If our federal government weren't so puritanical the State Department and the Department of Commerce would be helping the multi-million-dollar pornography business become a multi-billion dollar industry by opening up foreign markets. That would bring dollars home and help slow inflation by ending the dollar drain.

Pornography is a business like any other. Smut, the President's Commission on Obscenity and Pornography found, is not harmful to our physical or mental health, so pornography is less of a social evil than, say, the government-supported tobacco industry. Pornography does not pollute the environment, as does the automobile. It is available only to adults who make an effort to seek it out and therefore does not pollute the minds of the community, as does the rhetoric of politicians and the guilt-instilling propaganda of misguided clergymen, which is blazoned across the front pages of newspapers, broadcast over the airwaves into every home and shouted on streetcorners.

Instead of spending tens—perhaps hundreds—of millions a year in fighting the sex business, the government ought to be legalizing it and, perhaps, regulating it as it does the liquor industry. Houses of prostitution, inspected periodically by health departments, could radically reduce the incidence of venereal disease in this country—and actually have in more civilized nations. Government, which now has no way of taxing the earnings of prostitutes, would get their income taxes and, no doubt, amusement and other taxes from the houses. Best of all, the $50 million or so now wasted by large cities in an ineffectual effort to stamp out prostitution would be saved and could be used for more socially desirable purposes.

Encouraging rather than harassing the adult movie industry would eliminate the expense of the harassment and engender revenues by making the films more widely available. The American movie industry is in serious trouble. Americans sit at home and watch television instead of going to the cinema, and the government makes no tax dollars out of television. X-rated films offer adults something they can't see on the home screen and, were they more widely available, would get people back to the box offices where cities skim off some of the income.

Most politicians admit, at least privately, the futility of trying to stop the public demand for sex with more laws, more cops, more courts and more government expenditure. Many of the younger and more sexually secure among them deplore the mentality that causes a vocal minority to demand more, larger and more expensive "clean ups." Other politicians have noticed that public opinion has changed and that puritanism is no longer popular. *(Cont. on page 57)*

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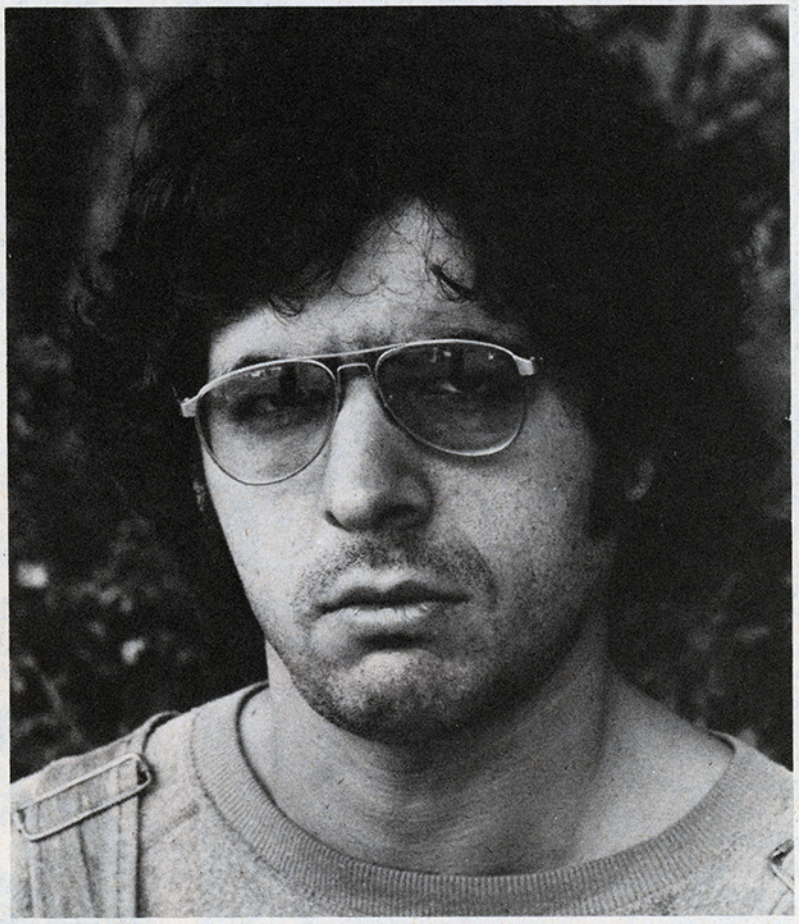


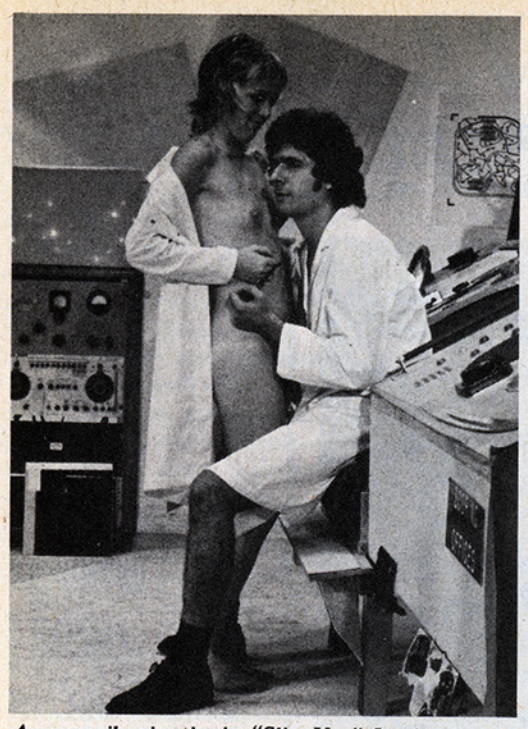
JAMIE GILLIS, KING OF THE PORNO STARS

"You spend your life worrying about images and then you forget who you are."

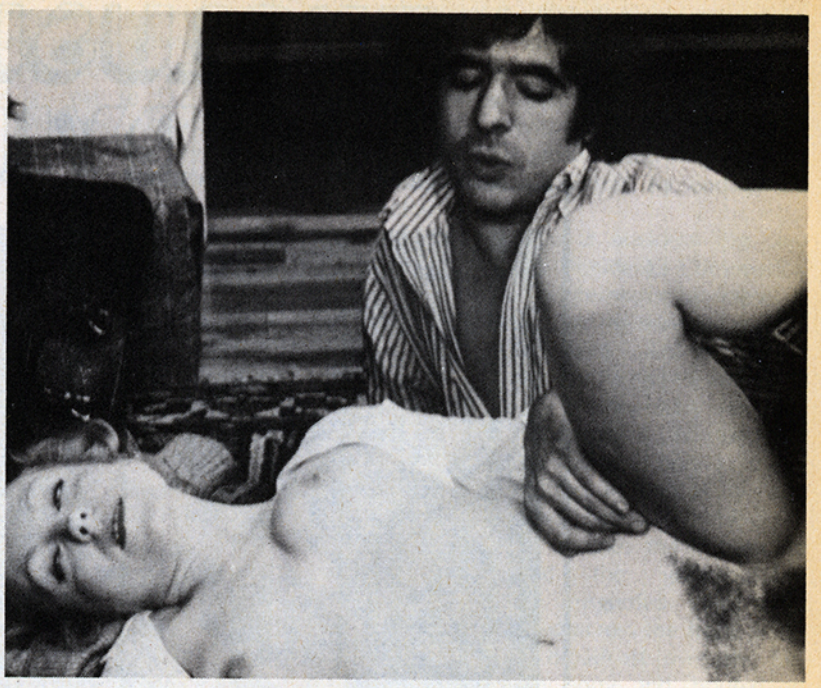
Unlike Harry Reems or Marc Stevens, Jamie Gillis does not know how many full-length porno films he's been in, how many "loops," how many pints of cum he's shot, or how many girls he's balled vaginally and anally. "Maybe if and when I write a book, I'll sit down and try to figure it out," he states, a look of puzzlement crossing his darkly handsome features. He knows—as well as do most porn buffs—that it would probably be an impossibility to reach any remotely accurate figures. For since the time Jamie got involved in porn four years ago, he has worked continuously and is in constant demand with filmmakers.

Why? Filmmaker and director Carter Stevens summed it up nicely. "Jamie did *Hot Oven, Mount of Venus* and other films for me, and to put it simply, he's a pussycat to work with. His outlook is totally professional and he's completely dependable. He's a good actor who can perform sexually in any situation."

Jamie is also well-liked by his colleagues, other actors and actresses in porn. He's a warm, easy-going person who



As an evil scientist in "Slip Up," Jamie knows how to keep his lab assistant happy.



Jamie helps give Christmas a new meaning in "The Passions of Carol," a porn version of "A Christmas Carol."

doesn't take part in the petty feuds that exist behind the scenes in the relatively small world of porn—where everyone knows everyone else and what everyone else is doing. For example, it is hardly a secret in porn circles that Harry Reems and Marc Stevens share no great love for one another. Yet Jamie, rather than siding with his close friend Harry, continues to maintain an amiable relationship with Marc, finding in Marc certain positive qualities that Harry may be at a loss to see. But this is hardly exceptional behavior on Jamie's part, since he likes most of the people he works with and regards other actors, actresses, directors and technicians as a "large family." And they, in turn, speak highly of Jamie. It's an old cliche—but in Jamie's case a true one—that if one wishes to find out what a person is really like, one should consult with his friends and acquaintances. Well, Jamie's personal reviews from colleagues are almost too rave to be believed, so we at *Flick* set about finding out how Jamie regards himself, his craft and the people he works with. (True to form, we might add, Jamie had nothing bad to say about anyone.)

"I think many men like to be with aggressive women sometimes."

Jamie portrays a rapist-chauffeur in "The Private Afternoons of Pamela Mann."

FLICK: Could you give us a little background about yourself and how you first got involved in porn?

JAMIE: Well, I'm a New Yorker and I grew up in the city and I have no wish to live anywhere else. I love the noise, the constant activity, and the illusion we manage to preserve here that there's some progress going on.

I've been acting since I was in high school. I studied mime and worked as a mime for a couple of years, a year of which was for a company in Holland. I guess I've done a little bit of everything as far as acting goes. When I was about 21, I decided to give up acting—or rather, I decided that it was an insecure profession and such a strange way to spend a life. So I went back to school to try and do something else. Well, I went to college and realized at last that there wasn't anything else I was suited for. Then when I finished school, I went right back into acting. While I was doing some Off-off-Broadway plays, I was looking for some part-time work and stumbled into porn. It started when I saw an ad for models in the paper. They wanted people to do loops. And originally it was just that, a part-time job. Then slowly the loops evolved into films and I've been in great demand ever since.

FLICK: So you found security?

JAMIE: Right. I love to act and the first

Jamie sneaks through the back door in "Sexteen."

thing that scared me about acting was the insecurity of the profession. But now I can work whenever I want to as an actor, because I think of myself as an actor first. I'd rather do porn than be miserable in some other job I wasn't cut out to do.

FLICK: Do you enjoy watching your own films?

JAMIE: Sometimes. And I enjoy watching them on several levels. It's fun to see yourself on the screen and watch what you're doing, how you look, how your acting is. Sort of in a clinical way.

FLICK: Is it narcissistic? Like making love with mirrors but better?

JAMIE: I guess there's got to be some of that involved, but I can think of a few people who are a lot more narcissistic than I am. I'm not in love with myself in that way. I'm more critical than that. I try to see if I'm doing things well or poorly or see how I can improve.

FLICK: Do you have any porn film favorites?

JAMIE: That I've made? I still haven't had a script that allows me to do what I think I can do. There are two kinds of porn films—the kind that is sexually exciting and others that have sexual stories. Whether or not a movie is sexually stimulating depends upon the electricity between the people performing—if it exists or not. Some of my favorite sex scenes have been in loops rather than in large-scale movies. It's fun. You just walk in, meet someone you've never seen before, go ahead and fuck and get paid for it. Sometimes it can really be the most sexually exciting kind of thing. I can also get off on other people getting off on what I do.

Jamie and buddy Alex Mann play rapists in "Sometime Sweet Susan."

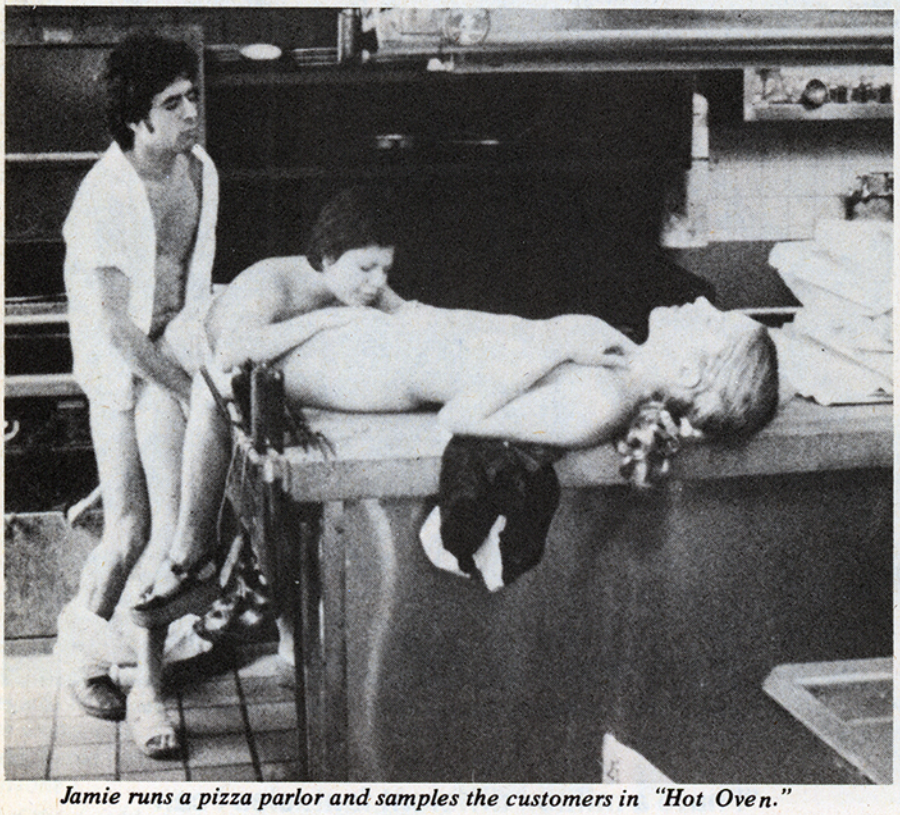
"I have a million different fantasies I can call upon if I need warming up."

FLICK: How do you prepare for a sex role?

JAMIE: It depends. If I'm very stimulated by the girl I'm working with, there's no need to prepare. That's like heaven—to walk in, meet someone who turns me on and feel that everything's working fine. Then I can go at it and not have to think about a thing. But at other times, I'm just not in the mood. Then I fantasize. I have a million different fantasies to call upon to fit the situation if I need warming up. I can run the gamut of sexual fantasies, which makes it easier for me to perform than most guys in sex films. Because it

Jamie flexes his muscle(s) in "Mount of Venus."

Jamie is an expert in anal procedures.



Jamie runs a pizza parlor and samples the customers in "Hot Oven."

does require concentration sometimes. Whatever the situation, no matter how uncomfortable, I can think of something about it which will turn me on.

FLICK: What's your most stimulating fantasy?

JAMIE: Frankly, I can't imagine that there are very many fantasies I haven't gotten off on.

FLICK: Is there anything you wouldn't do sexually in a film?

JAMIE: I can't think of anything I wouldn't do. I particularly get a kick out of being thrown in with a few girls, rather than one. But so much of performing has to do with the mood and the feelings established between the two people. I've had some very good sex on film, but that's not customary.

FLICK: How would you compare sex on film with sex in private?

JAMIE: Well, ideally it's not too much different. But the thing about a film—you have to perform when it's time to perform, certainly not the best of circumstances. Presumably when you're having sex in real life you're doing it because you really want to and you're in the mood. As I said before, if I'm not aroused by the situation I'm in, I start fantasizing. Or maybe fool around with the girl a little bit to get myself turned on—and her turned on. From there on, I try to concentrate as much as possible on the sexual situation rather than anything technical.

FLICK: But isn't it difficult to escape from the technical aspects of lighting, director's orders, etc.?

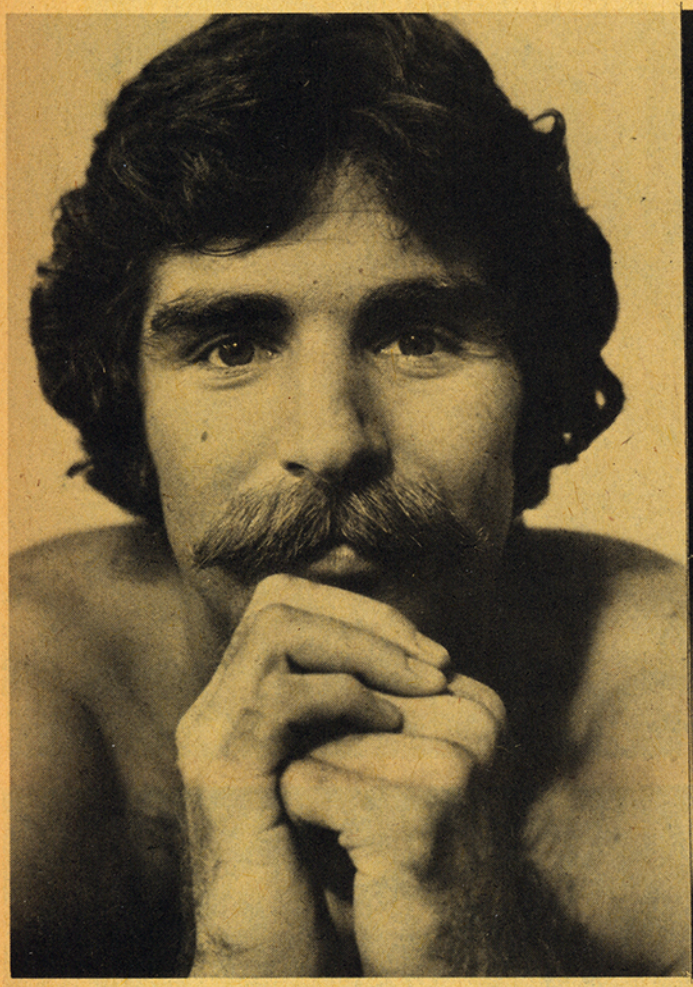
JAMIE: Sometimes you see actors—and I guess I do it myself every now and then—reveal themselves to the camera. It looks mechanical if you see someone suddenly open up his or her legs and look up, as though the director just told them to do it. You see this particularly with amateurs. Ideally, though, you simulate or show passion on film. Otherwise, it's a bore. I don't like to be boring if I can help it. The idea is to turn people on, and there's nothing more dreary than to see everybody bored in a sex film. It's a very lifeless kind of thing and I don't like to contribute to it. Sex is a great part of my life and I want to suggest its pleasurable aspects.

FLICK: But you must be aware that when you're making love to a girl the two of you are not alone.

JAMIE: Sure, but it isn't a negative thing. I could be spreading a girl open and still be

(Continued on page 58)

THE AUTO-EROTIC BIOGRAPHIES OF



HARRY REEMS & MARILYN CHAMBERS

What happens when two of the most popular porn stars decide to tell all?

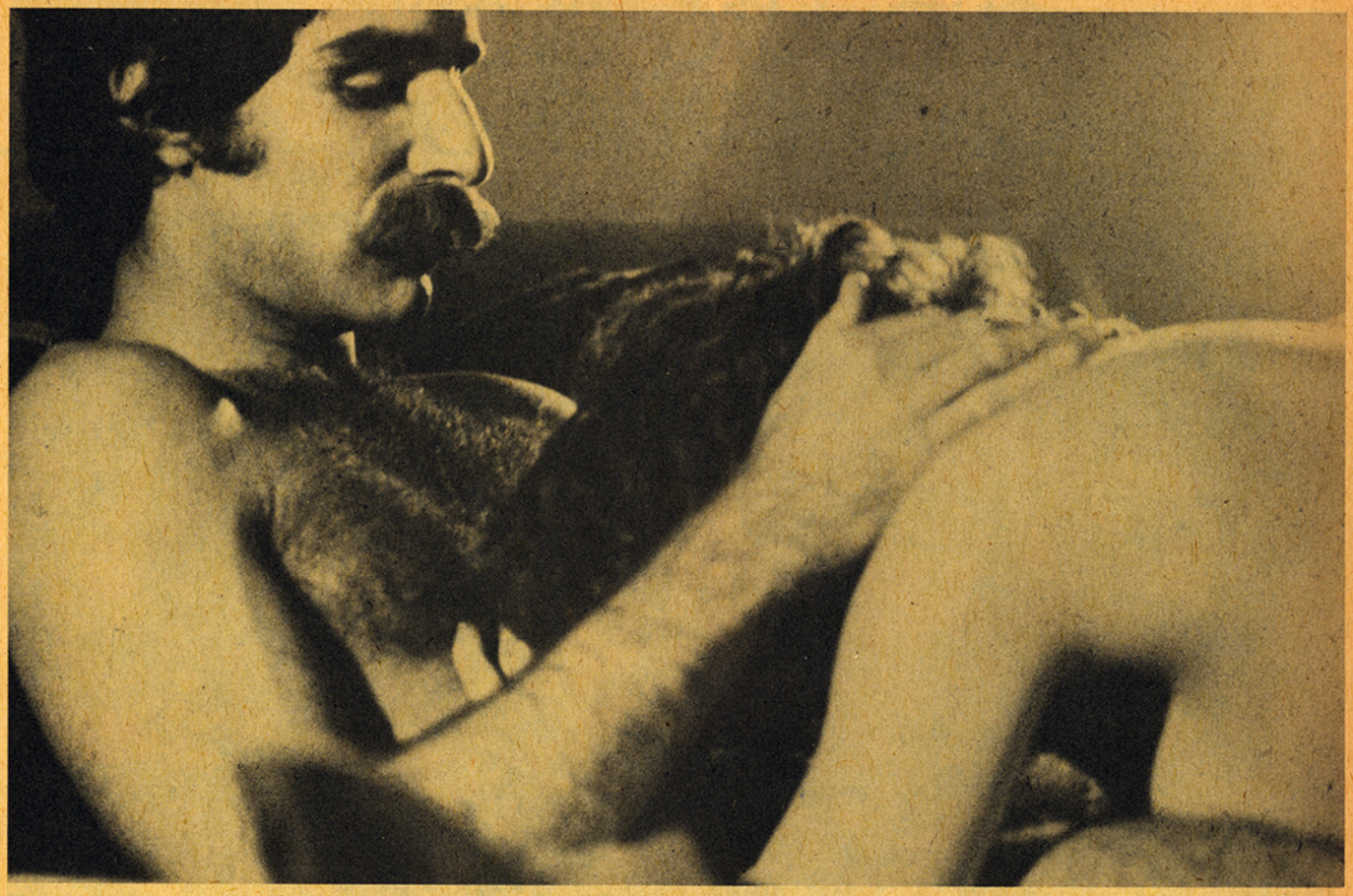
By DICK VALENTINE

■ *Marilyn Chambers: My Story* (Warner Books $1.95) and *Here Comes Harry Reems* (Pinnacle Books, $1.95) are two alleged autobiographies supposedly written by two porn stars. Both reveal characters behind the on-screen images—in one case a very negative one. One might like to ball Marilyn Chambers but, from reading her book, she's not the sort of person one would want to get involved with. Harry Reems, on the other hand, would probably make a good lover, or at least a good friend.

Let's dispose of the Ivory Snow girl's image-conscious ego trip first and then concentrate on the informative, good-natured, often hilarious Reems book, which is probably the best to date in these paperback autobiographies of the stars of the blue-tinged silver screen.

The star of *Behind the Green Door* and *The Resurrection of Eve* is a Westport, Connecticut girl who was once a cheerleader and later got herself elected homecoming queen in what she calls "the usual way"—by cockteasing the guys into voting for her. She finally lost her cherry after a rainy night in a sports car with the captain of the high school football team. (This, Chapter Two, is the high point of the book. From there on, it's all downhill.)

After finishing school, she headed for New York and tried to break into modeling, acting or any other profession which would enable her to become a celebrity. After making a few television commercials, balling with several guys and a chick or two, she headed for the West Coast. Drifting around San Fran-



Harry in the critically acclaimed porn film, "Wet Rainbow."

cisco, she met Doug, a "grown-up flower child," and married him. It was not a match made in heaven. Doug was easy-going, loving, lacking in ambition and wanting little more out of life than to enjoy it. Marilyn, as she comes through in the book, was a tough cookie, lusting for celebrity and driven by ambition.

She hit it lucky, getting the lead in *Behind the Green Door* and her picture on every box of Ivory Snow in the country at about the same time. The press, intrigued by the fact that Proctor and Gamble's image of the young-mother-down-the-street was a porn star on the side gave her reams of publicity and made the film a smash hit. Being a "tough shiksa," as singer Betty Midler calls these hard-as-nails, innocent-looking cheerleader types, Chambers had managed the unusual feat of getting herself a percentage of the film in addition to her salary. She had fame, money, and a husband who was "too nice, great for me, someone to come home to and be with, never standing in my way, letting me do whatever I wanted to do" and "terrific" in bed. Little Marilyn Briggs from Connecticut was doing all right for herself.

Then Linda Lovelace walked out on her husband-manager-press agent-image maker, Chuck Traynor, the "super-hustler" who claims to have created Lovelace. According to the chapter he contributed to this book, which now and then slips into "Marilyn Chamber's" writing style, (leading this reviewer to suspect that he, and not she, penned the "autobiography"), Traynor found a little nonperson, taught her the "Deep Throat" technique, got her into films and made her a star. He promoted her, got her photographed with legit Hollywood stars and was arranging a Las Vegas night club act and a movie with Sammy Davis Jr. when she walked out on him.

Another of Harry's popular films was Sometimes Sweet Susan *with Shawn Harris.*

Both "Chambers" and Traynor seem to find it incredible that Linda would walk out on all this but, reading between the lines, it is obvious that Chuck Traynor was just another one of those people who can't do anything themselves and exploit others who do have talent, presence and charisma. Linda probably couldn't take it

Also from "Sometime Sweet Susan": one of the most erotic shower scenes you'll ever see as Harry is teamed with sizzling Sarah Nicholson.

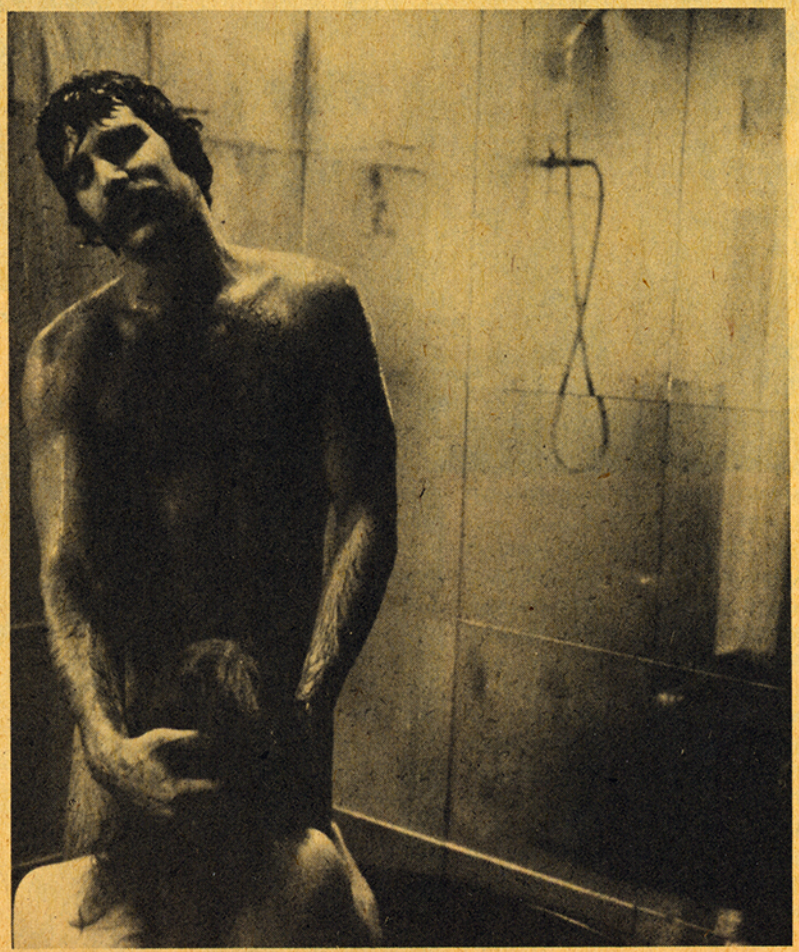
any longer and simply took a powder.

Traynor called Marilyn Chambers and offered to promote her. The former cheerleader hesitated only a moment:

"Jump into Linda Lovelace's shoes? Would they fit? I didn't give a damn, I'd *make* them fit. I had more talent in my body than she had in her throat. I could and would take her place and do better than she would have done."

The first step was to discard Doug. Husbands who offer nothing but love are of no use to ambitious women. He was sent packing and our heroine moved in with Chuck, sleeping in the bed just vacated by Miss Lovelace. The Hollywood hype began: furs, gowns and limousines for premieres, pictures with Sammy Davis, voice, drama and dance lessons, interviews, small-time television talk shows, personal appearances at the Capitol Theatre in Passaic, New Jersey, and, finally, the Big Apple itself: a successful engagement at the prestigious Riverboat Club.

It's the old Hollywood routine: fight your way up, discard those who love you but can't help you climb, work hard, cultivate a glamorous image, publish your autobiography (which contains the word "I" a dozen times on each page) and try to achieve stardom—and hope you don't end up a suicide, like Marilyn Monroe, or a bitter old woman, like many of the



In "Resurrection of Eve," Marilyn proves that interracial sex can be a gas.

Marilyn feels particularly comfortable when wearing furs.

Marilyn's nipples are very sensitive, particularly when her co-star has just been sucking on them.

Hollywood survivors. Good luck, Marilyn Chambers, and you'll need it.

Apparently things are more civilized on the East Coast where, if Harry Reems is believed, porn actors are more relaxed, take themselves much less seriously, have more fun, and get along very well together. Where the Chambers book is nothing but an ego trip, devoted only to Marilyn and Chuck (with several pages about Barbra Streisand, in one of whose movies Chambers had a bit part), Reems talks about the business of making porn flicks, the people in front of and behind the cameras and some of the wilder things that go on during filming.

"Timid virgins and sweet old ladies are always stopping me on the street and asking 'Were you born with a hard-on,'" begins Reems' story of how he lost his innocence and went on to record on film 1,109 "cum" shots, 483 in the missionary position, 207 in the doggie position, 93 in the sandwich or "double-fuck" position, 211 anal entries culminating in ejaculation, 97 ejaculations with the woman on top, 64 times standing up, 103 times in the girl's face and 192 times as the result of being given "head." The super stud estimates he's sprayed something like four gallons of "cum" on the faces, bellies, behinds and, occasionally, vaginas of his costars.

Unlike Chambers, who seems to know few of her co-workers and cares less about them, Harry knows everybody and gives us the inside dope on them: who's a good lay, who doesn't douche or bathe, who doesn't get along with whom, which males have staying power and which don't. He adores Linda Lovelace, who comes off badly in the other book. Linda is, according to Harry, "a good, sweet, warm, friendly person . . . shy and naive . . . no pretensions, no ego. She had an electricity. You smiled at her. Those puppy dog eyes turned to you . . . and it was the Fourth of July."

Andrea True is "a funny, big-hearted, big-mouthed girl . . . the Martha Mitchell

(Continued on page 62)

Oriental Blue

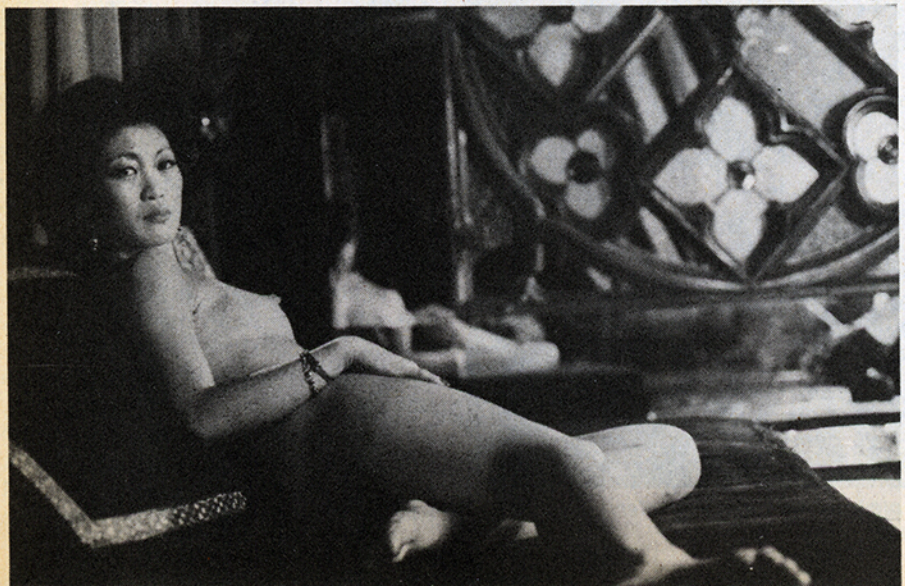
She had a heart of ice, but the rest of her anatomy was considerably warmer.

Madam Blue (Peonies Jong) is in the white slave business.

■Have you noticed? There seems to be an influx of oriental actresses in porn films lately. In our October issue we did a review of *China Girl,* and in this issue we have some oriental lovemaking in *Pleasure Masters.* But whereas in *China Girl* Madam Wu was a spy with tender feelings, and in *Pleasure Masters* the Japanese servant is sweet, loving and docile, the heroine of *Oriental Blue* has an ice-cold heart (as well as a red-hot twat).

Madam Blue deserves a spot on *What's My Line?* for the most unusual occupation in 1975 America. Obviously she never heard of President Lincoln's Emancipation Proclamation and works diligently acquiring girls for the white (and occasionally black) slave market, which, according to this film, is flourishing around the world. Madam Blue, a tall, attractive woman with medium-sized breasts but exceedingly long nipples, prefers business to pleasure—so she says—but most of the time she is either getting screwed or eating pussy. Nonetheless, as a business woman—or career girl—she has a staff of studs whose job it is to secure nubile ladies for the slave trade. These captured women undergo a training course composed of drinking Madam Blue's special aphrodisiac, "Love Juice," and then go instantly mad for sex. Aside from being in a state of constant sexual readiness, these girls become miraculously docile to every whim and wish of their oriental slave seller. (Sorry, readers, but Madam Blue refuses to relinquish her recipe to men whose wives and mistresses haven't been putting out lately.)

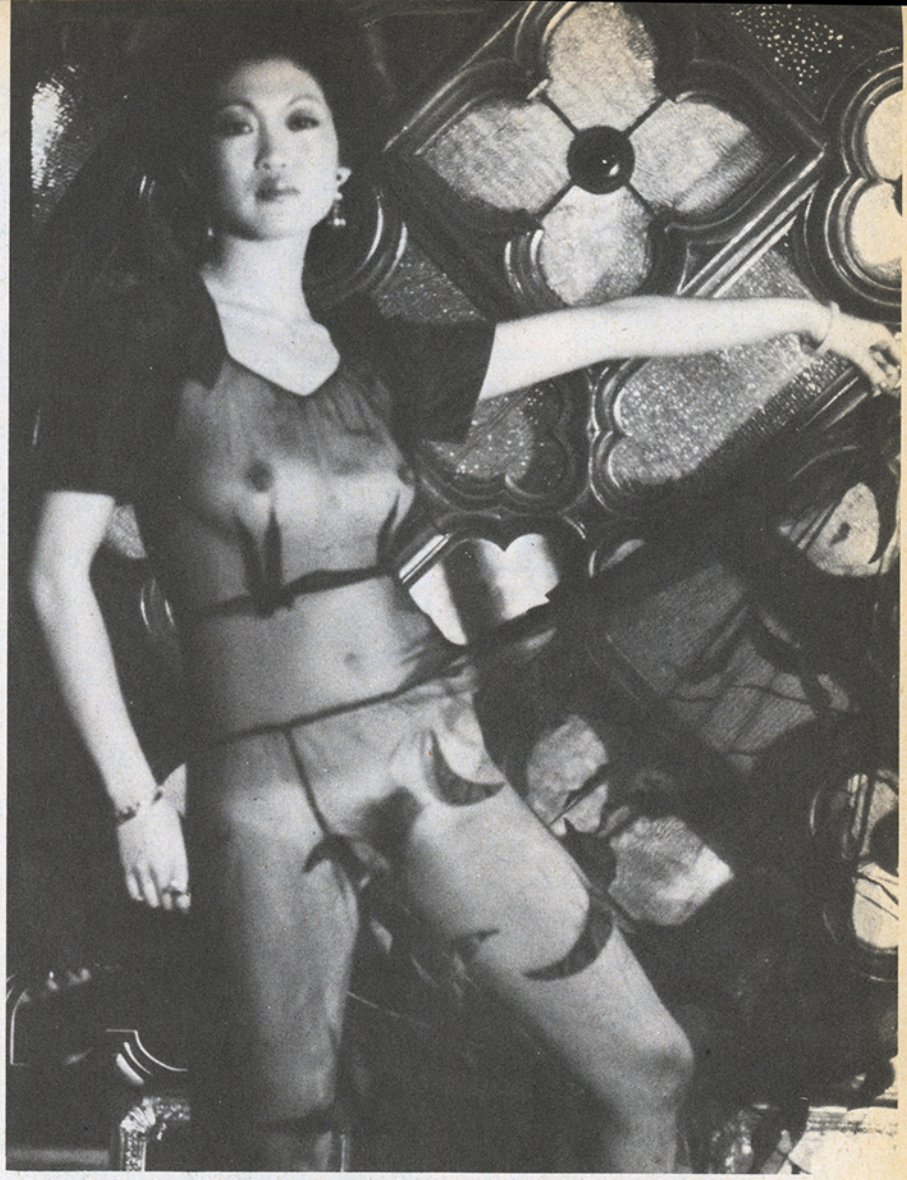
Madam Blue awaits a new shipment of nymphs.



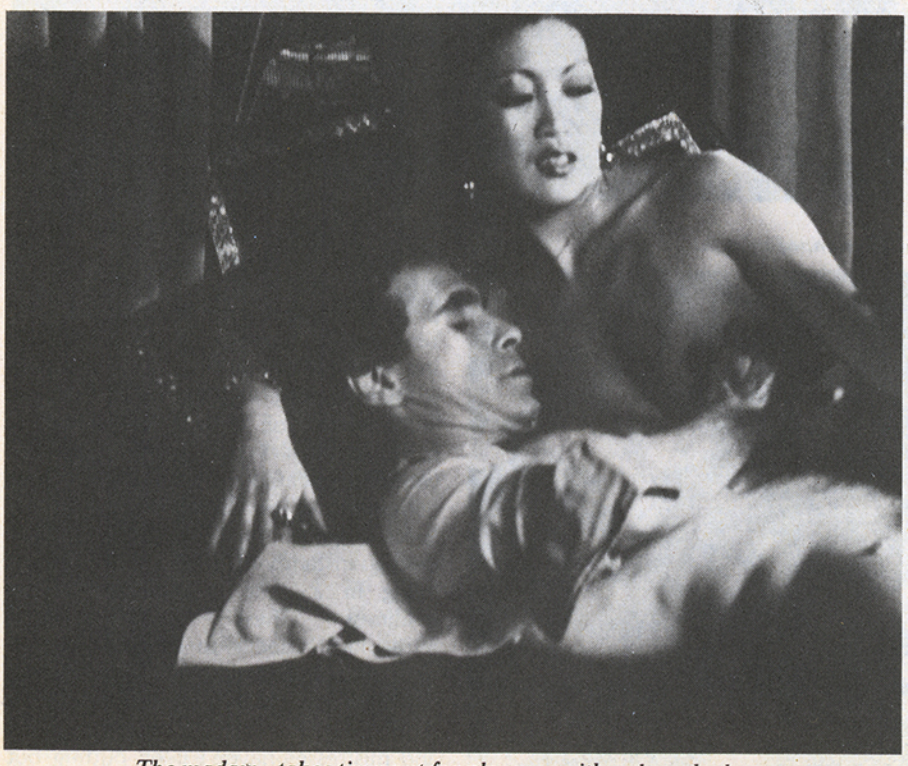
Naturally, this simple plot provides an excellent excuse for a series of sex scenes between a number of studs and their luscious lovelies.

The plot, however, soon thickens. One of Madam Blue's hired seducers is a man named Brock (old-reliable Jamie Gillis). Madam Blue is particularly blue because Brock, though a great worker, refuses to sleep with his employer, although he has no great objection to screwing everyone else in sight. He tells her that he sleeps with people because he wants to and that his cock isn't for hire. Poor Madam Blue, what's she to do? In her egomania, she believes that if Brock ever once entered her juicy love box, he'd be her slave forever. But how can she accomplish this mission?

Brock, meanwhile, has accepted an assignment from the madam to secure for the slave market a sweet young innocent. He picks up such a stray lamb and proceeds to shack up with her. After he gives the sweet creature a pint of "Love Juice" Madam Blue's recipe, that is), the girl goes mad for his cock. And frankly, he finds himself strangely attracted to his latest victim. He even—horrors!—falls in love with her. He decides to withhold his darling from the clutches of his nefarious employer, which makes Madam Blue very, very pissed off. She threatens to castrate Brock's best friend if Brock doesn't deliver the goods. So what's the poor guy to do? Go out on the street and pick up another innocent? Hell, innocent young women in New York are hard to find. Instead he turns her over to the evil dragon lady.



Madam Blue loves to tease her customers with revealing gowns.



The madam takes time out for pleasure with a slave dealer.

Poor darling. She gets so high on the madame's "Love Juice" she knows not what she does. "I think I'm becoming a little whore," she moans after taking on the madam herself plus half a legion. However, Brock soon arrives to save her, but she can't seem to get off her back. "Yes, but first give me your cock! I need your cock inside me."

Well, what can a gentleman do but comply? As Brock socks it to the little cutie, Madam Blue returns from a business venture, observes the business going on in her parlor and decides that this is the chance she's been waiting for to feel Brock's prick pulsating inside her. So she pulls Miss Innocent (or Miss Formerly Innocent) off Brock's tool and leaps upon it herself. Whoopie! Brock gives her the ride of her life. Finally, her juices flowing, she pulls off the weary man. "You are my sex slave for life," she tells him. He informs her that she had better guess again as he fires a revolver up her snatch. Well, Madam Blue was always a woman who enjoyed a big bang. Still, even though she knows she is on her way to that whorehouse in the sky, she decides that

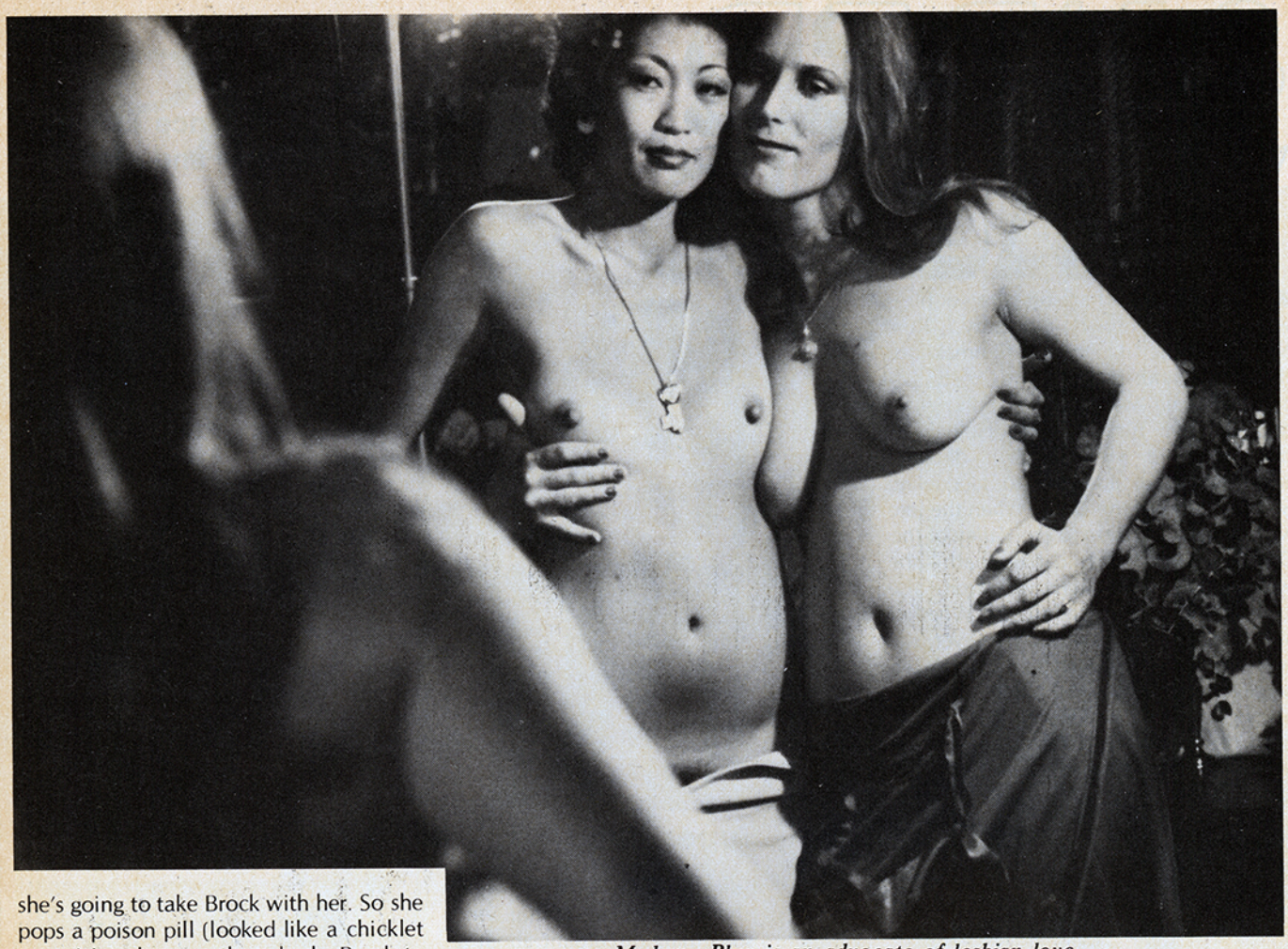
Madam Blue is always open for business.

The madam's tongue is ever restless.

The madam frolics with one of her girls.

The madam finds it difficult to keep her legs on the ground.

Madam Blue has her own way of satisfying customers.



Madam Blue is an advocate of lesbian love.

she's going to take Brock with her. So she pops a poison pill (looked like a chicklet to me) into her mouth and asks Brock to kiss her one last time for the road. He does so and grimaces. Does Madam Blue have bad breath? No, she explains, it was a poison pill and now the two of them can be together for eternity. Ugh! I think that idea, rather than the poison, is what kills him.

And what happens to his inconsolable and horny cutie? She's already slated for the international slave market, so we are left to assume that by this time she's making her new master in Moscow extremely happy.

O.K., so the plot's corny, but there's more sex going on in this little film than you can shake your stick at. Most of the women are fairly new, I believe, to the porn scene, while the men are old hands at getting it up and in. The old fantasy of turning a reserved young lady into a wild tigress is still the stuff that turn-on dreams are made of, and this concept is used to its fullest in *Oriental Blue*. There are several particularly attractive women in this film, which helps make up for the fact that the majority of them can't act. The script, too, appears to be largely improvised and serves the function of bridging together the sex scenes. But in this film, acting and script are basically superfluous anyway. For horny viewers, however, this flick delivers and delivers and delivers. ●

The oriental lady loves combining business with pleasure.

SUPER VIXENS

The sex is soft, the violence is hard, and the women are ripe and ready.

■ In the old days when soft-core sex films were considered very "naughty," Russ Meyer was the "naughtiest" filmmaker of them all—and one of the best. His original *Vixen* was crude, comic, sexy, and good fun. Then Hollywood discovered Mr. Meyer and he directed what was to be a sequel to Jacqueline Susan's *Valley of the Dolls*. When the late Miss Susann saw *Beyond the Valley of the Dolls*—sort of a comic bloodbath—she wanted her name removed from the credits. She also wanted to sue. Whether she did or not I don't recall. However, she was right about one thing. The alleged sequel bore no resemblance to the writings of Jacqueline Susann but had the definite imprint of the filmmaking of Russ Meyer, accomplished on a large Hollywood budget.

Super Vixen

Russ Meyer himself calls this film a "satire"—probably because some incoherent film critic somewhere told him so. Frankly, although there are some satiric elements, *Super Vixens* lacks the wit and the insight to be labeled thusly. However, one thing you can safely say about *Super Vixens* is that it is never dull—something you can rarely say about most sex films, soft or hard.

The hero of this epic is a handsome, masculine stud named Clint Ramsay. Clint is having problems with his jealous bitch of an "old lady" named Super Angel, who is constantly disturbing him at his work in a filling station. Although he makes a conscious effort to be faithful to her—where else could he find such overripe melons?—she is always throwing jealous fits. Her foul temper leads to a knockdown, drag-out fight and a worried neighbor calls the police.

Super Soul

Mr Meyer's latest film, *Super Vixens,* obviously cost more to make than a typical raunch film. However, the sex is extremely soft-core by today's standards. Only the violence (a hold-over from *Beyond the Valley?*) is hard-core.If one takes soft-core sex, adds a large dash of slapstick humor, adds an even larger dash of blood and gore, plus a pinch of way-out fantasy, you wind up with a peculiar hodgepodge. And how could you—or would you—classify the result? Too much blood-drenched violence for a comedy. Too much sex for an adventure film. Too much slapstick for a horror flick. There's no law that dictates how much of which ingredient should dominate a film. And yet there's something discordant about a flick that tries to corner every market. Everything manages to cancel everything else out, so the film ultimately lacks any impact whatsoever. The violence and gore turns the comedy sour. The slapstick and fantasy elements make it impossible to take the blood-letting seriously. And the sex scenes are strangest of all. One moment sex is depicted as good-natured, ribald fun in the style of the original *Vixen*. The next moment the sex and violence seem like the invention of the Marquis de Sade.

Super Eula

Super Cherry

The investigating cop is a Brando-type sadist and psychopath named Harry. While Clint drowns his sorrows at a neighboorhood topless bar, Super Angel lands Harry the cop in the sack. But Harry unfortunately can't get it up, and Super Angel, with her boundless sympathy, calls him every rotten invective she can think of. Harry calmly knocks the shit out of her—which she deserves—and then tells her to get her ass in the bedroom; he's ready for her. Super Angel instead locks herself in the bathroom and continues to berate Harry, knowing that he can't get at

(Continued on page 64)

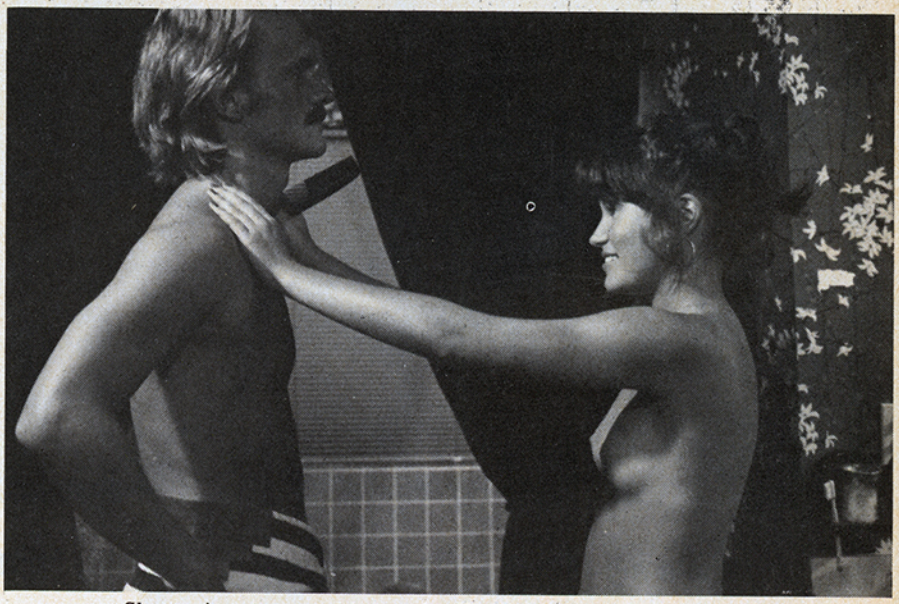
Pleasure Masters

"She's my favorite lady," the madam smiled, "but just a bit wicked."

■The camerawork of any Alex deRenzy film is generally far superior to most porn products. Writhing bodies, dewy twats, greased cocks—all appear glistening and larger than life. DeRenzy is a master of erotic love-making, of sets and period details. It is hard to top the pure raunch of a deRenzy flick. If this all sounds too good to be true, it is. Where deRenzy fails—and fails miserably—is in the spoken word. *Pleasure Masters,* for all its erotic virtues, is basically scriptless and plotless. And his performers, often lovely to look at, can seldom read or speak a single line with the least bit of conviction. While other filmmakers are progressing to coherent storylines along with the customary loops, deRenzy's major concern is still limited to sex scenes. Therefore, if a potential movie-goer is satisfied with 80 or so minutes of pure, unadulterated raunch without the slightest emotional involvement with any of the characters, then *Pleasure Masters* is the flick to see.

The movie is divided into two unrelated halves. The first involves a handsome young stud and his girl friend as they bathe together, fuck together, play together. All the while they are waited on by a docile Japanese servant woman, who knows a few erotic tricks of her own. While the girl friend is drying off after a

The girl friend is annoyed by the oriental girl's intrusion, but it's only a game.



She can't wait to get his towel off and resume foreplay.

bath scene, the servant towels down her master, giving him a royal hardon in the process. Well, the girl friend just has to wait while servant and master manage a quickie. But alas, the girl friend feels left out, so what does she do? Shaves the hair off her cunt, what else? (I leave the psychological motivations up to you.) With a hairless twat, she immediately regresses to acting like a juvenile and begins sucking on a lollipop. A big lollipop which she decides to use as a clit-tickler. Sticky, sticky. The stud is enthralled and the Japanese servant gives him a handjob until he is ready for action once more. At which point, the girl friend leaps onto his throbbing tool, and soon he pumps his way to glory.

After shooting his wad, the stud is tired—with good reason, since he has been sowing his seed since the film began. He decides to hit the sack, and guess whom he hits the sack with? The Japanese servant girl, who is not really a Japanese servant girl but his wife. And the girl friend—remember her?—is not really a girl friend but the new housekeeper. So much for the games people play. You figure it out.

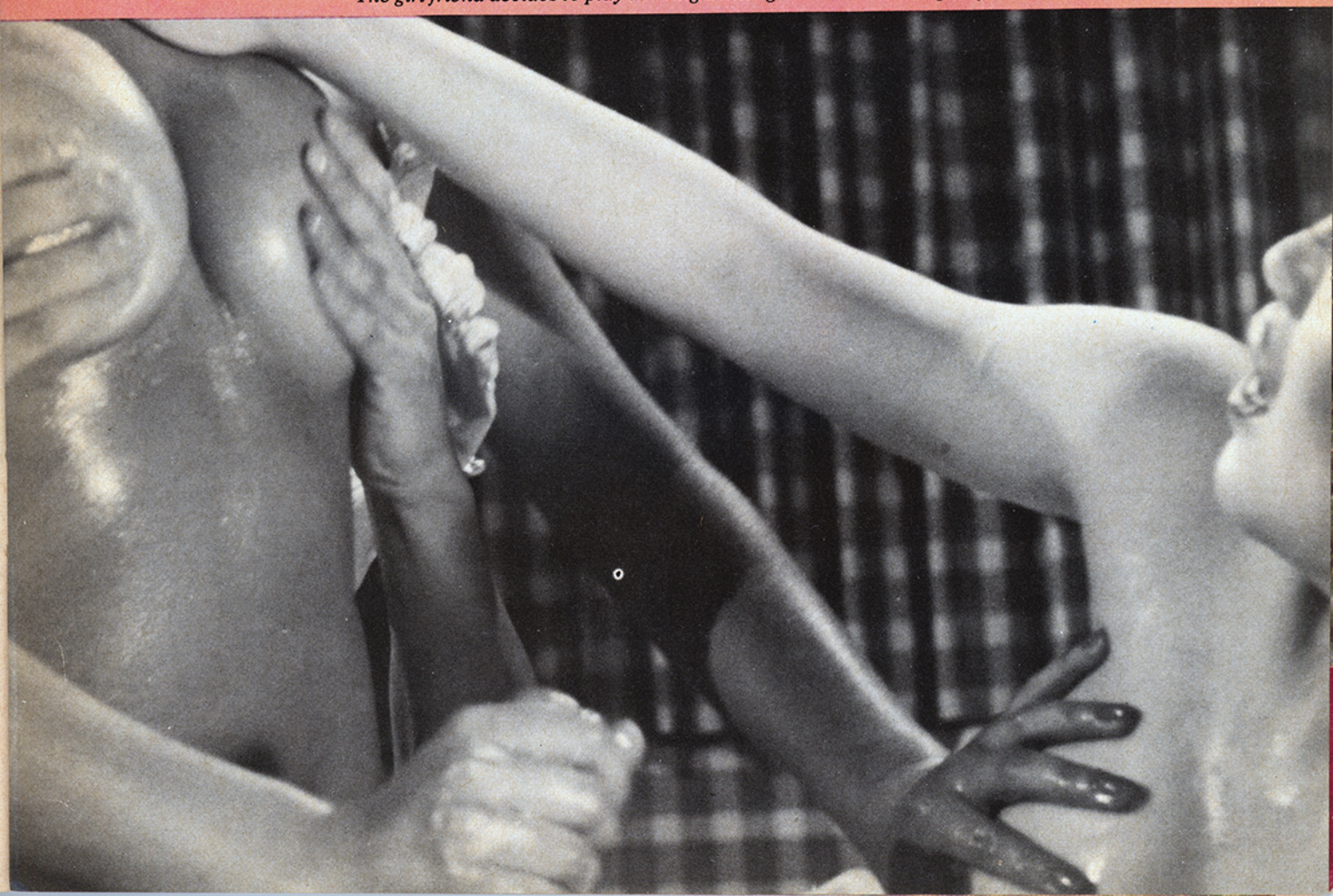
The next part of the movie takes place in San Francisco, 1880. Three young men lose their way in a fog and decide to leave their coach and search for a place to spend the night. They see a light in the distance and make their way to it, discovering a large old mansion, which turns out to be a cathouse run by a curvaceous blonde madam.

"Welcome to Crystal Lil's," the madam tells them and then adds that some sort of celebration is in progress. Indeed, it seems as if the three men had been expected. One of them, Andrew, is introduced to three buxon whores who invite him to watch their lesbian love-making.

After observing all the feminine fondling and twat-licking he can stand, he is invited to join in the festivities. Naturally

(Continued on page 65)

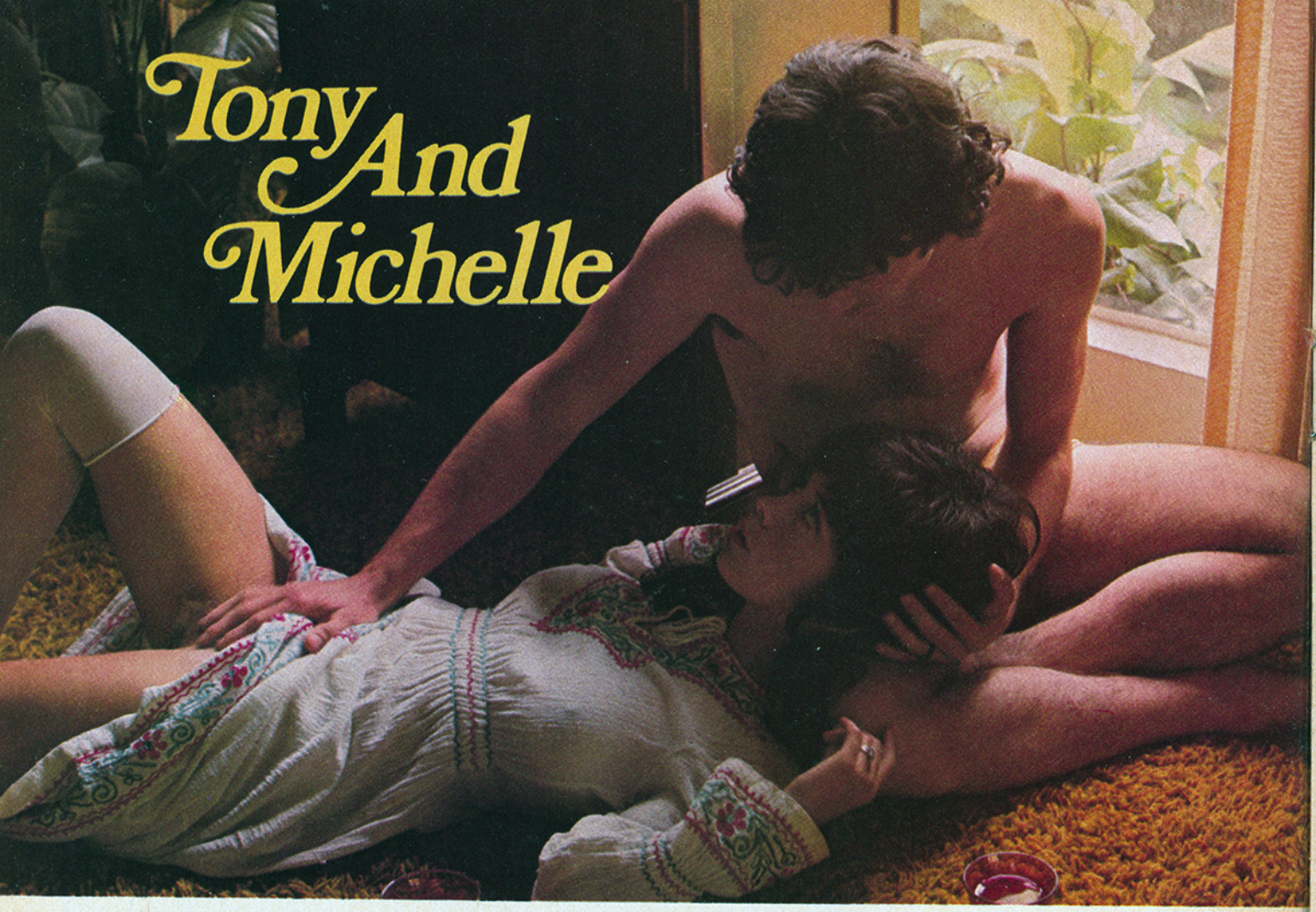
The girl friend decides to play at being a little girl and shaves her pussy.

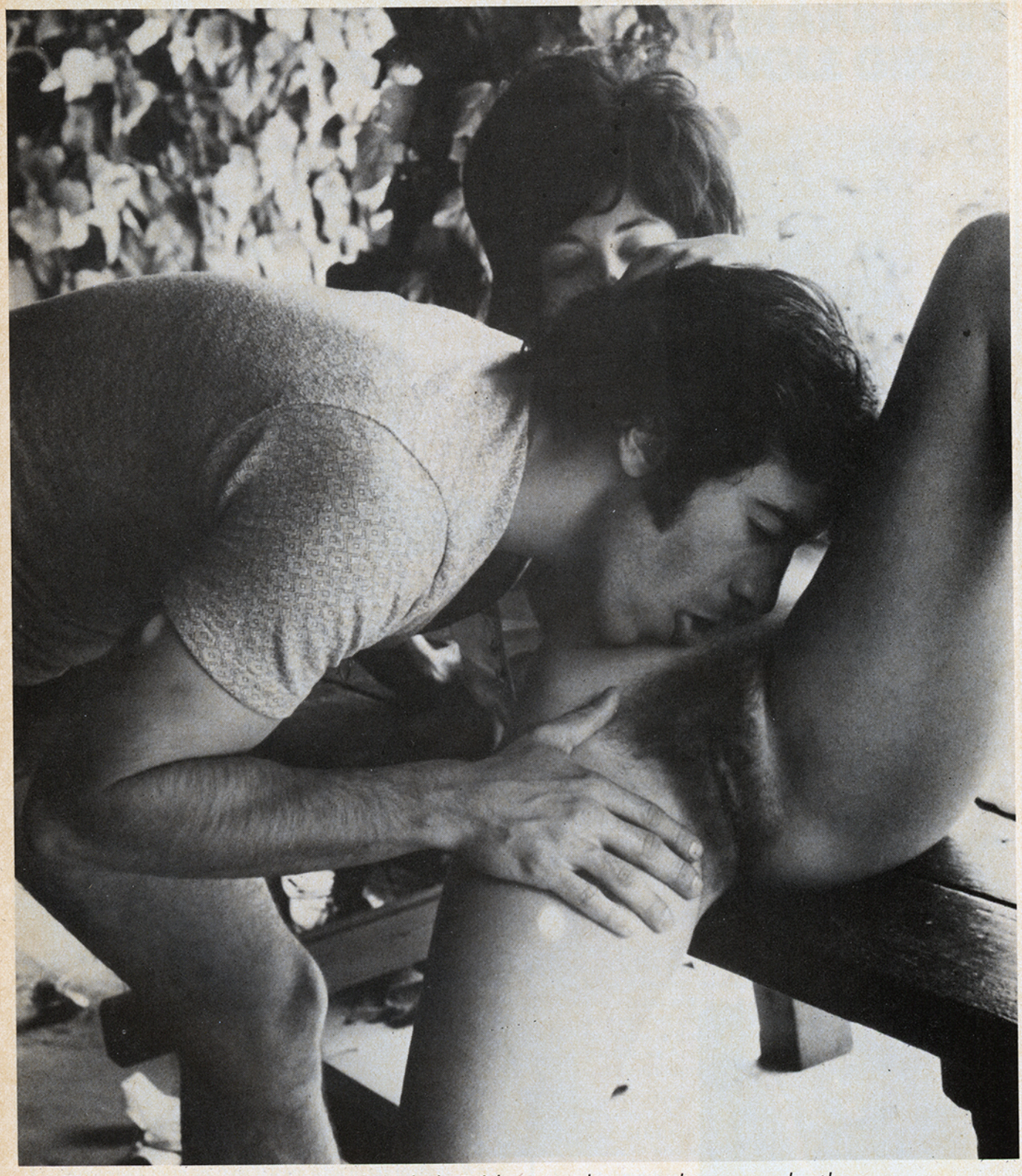


While toweling off her master after his bath, the Japanese girl is intrigued by his private parts. He's intrigued by her entire body, and soon proves it.

Scenes from this San Francisco cathouse of the 1880's prove that sex is timeless.

Tony And Michelle

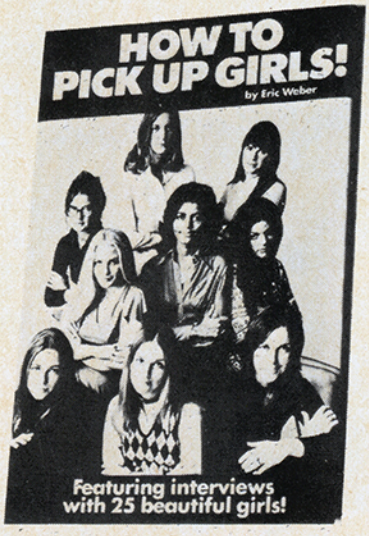




Tony Russo and Michele Bridgewater have not known each other long, only about two months. However, since they met at an L.A. singles bar, they've been making up for lost time. These photos give you only a sampling of the hot times the two have shared. Tony is from New York, Michelle's from Salt Lake City. Both came to Hollywood with the dream of making it in movies. However, they've been too busy making it with each other lately to spend time on their careers. Although we've been fortunate enough to see them perform on stage, their bedroom performance is even more of an eye-opener.

"My parents were both very strict about sex and nudity," Michelle informs us. "But I have no inhibitions whatsoever. To me the human body is a work of art and sex can be the sincerest form of affection one can show for another person." Tony is quick to agree. "I was sort of a heel, I suppose, before I met Michelle. It wasn't intentional. I was always looking for the right chick and I was never satisfied. But Michelle could satisfy any man." Michelle smiles suggestively. "Any man isn't good enough," she sighs. "Not since I met Tony."

HOW TO PICK UP GIRLS!



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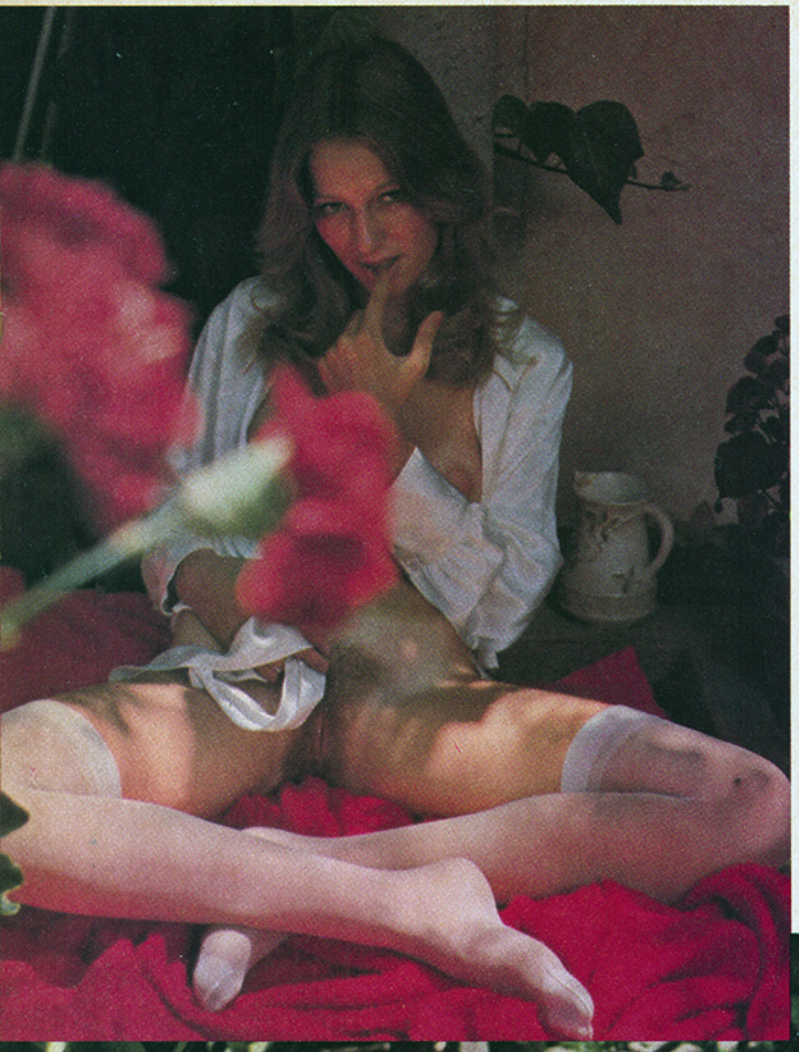
Starlet of the Issue:

Pamela Martine

"I could've been a star by now," Pamela Martine admits, "but I wouldn't put out to the 'right' people to get roles. Don't get me wrong—I love sex, but I'm not a whore. If I'm gonna make it in show biz, I'm gonna make it on my abilities as an actress or not at all." With several film roles and TV shows to her credit, Pamela is starting to get some breaks. Has she considered making any X-rated movies? "I've had a few offers," she smiles, "but the scripts were pretty rotten. There's no reason porn has to be dull or sleazy. I think it's cheating the public. Sure, if someone gave me a porn script with a good storyline and dialogue, I'd seriously consider it. But acting in any old piece of shit isn't going to do much for my career, is it?" A valid point. Pamela's a young lady who knows what she wants and we predict she's going to get it.



Pamela's father was a diplomat and she spent her early years in France, Sweden, Germany, and Italy. Thus, she speaks four languages fluently, in addition to her native English. We asked her to compare men from these countries. "I think the Italians are the most passionate in bed," she replied thoughtfully, "but you can't believe a word they say out of it. The Swedes are a bit more reserved but they work hard at satisfying a woman. The Germans are great when it comes to fucking, but they're a bit lax in the foreplay department. They believe in getting down to business. And the French feel that they have to live up to their reputation as great lovers and this preys on their minds so they're often not as good as they could be. But they can be terribly romantic out of bed, so who cares?"

Interview: JEFFREY HURST

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Jeffrey surrounded by some of the films he's appeared in.

Interviewed by
Patrick Calkins

■A number of readers who saw the movie *Heavy Load*, or read our coverage of it in the October issue of *Flick*, have written in asking for more info on the film's leading man, Jeffrey Hurst. Jeff, as you may recall, portrayed a Brooklyn truck driver who is continually—and often humorously—seduced by a bevy of beautiful women; to be specific: Samantha McLaren, Andrea True, Darby Lloyd Rains, and almost, by lovely Kim Pope. Instead of making it with Miss Pope, Jeff is tied to a chair and forced to watch her making love with the indefatigable Jamie Gillis. However, hope springs eternal and Jeff soon got his chance to explore the moist recesses of the delectable Miss Pope in a new film, soon to be released. But more of that presently.

Jeff, like the character of "Gus," was born in Brooklyn but was raised in Miami Beach, where he showed a marked interest in athletics—the non-sexual kind. When he moved back to New York, at the ripe old age of 12, he continued playing baseball, his favorite sport, and dreamed of one day pitching for the Mets. He finally got his chance to try out for the Mets when he was 17. "Yah," he recalls, "I really thought I was hot, couldn't lose. And then after a few strikeouts, some dude gets up there and knocks the damn ball out of the park."

Needless to say, Jeff wasn't the person who got signed up. After high school he "messed around a lot trying to get laid" and then joined the U.S. Air Force, where the only action he saw was in California's Mojave Desert. He found himself assigned to the motor pool, fixing trucks. But then, Jeff has always had a truck fixation, just like the character he portrayed in *Heavy Load*.

"Four years in the desert is a hell of a long time to fry," he recalls. "Most of the time I spent taking classes at nearby Victor Valley College. There was more of a social life on campus, and that's when I first got interested in acting. All the time I was there, I was acting in one show or another. And," he adds, "it was the best way to meet girls."

After his stint in the service, he returned to New York and started to pursue an acting career: summer stock, odd jobs, waiting tables, the works. He also began taking acting lessons from one of the better teachers in the city, but before he had finished his two-year course, he began making porn films.

FLICK: When did you first decide to try the porn route to success?

JEFF: About three years ago a friend of mine—a receptionist for a casting agent—asked me if I wanted to do a film. Her boss needed actors for this piece of shit, and my friend found out that he wanted some gangster types. So why not? I had a couple of days' notice and decided to let my beard grow and get really grubby. When I arrived for the audition, I had my work shirt open in the front and was really greasy looking. They wanted me to read for them, I did, and they hired me—to play a young, conservative businessman. And there I was—dressed to kill or be killed.

Anyway, I was really excited about it and the producer said, "Jeff, are you in SAG (the Screen Actor's Guild)?" My reply: "Goddam fuckin' right I am!" And he said, "Okay, this isn't a SAG film. Are you still interested?" I was pissed off because I had just joined SAG and thought that now it would be easier to find work. But I said I was interested. Then he said, "It pays 75 bucks a day. Still interested?" It wasn't great but it was money so I said, "Sure, I'm still in-

(Continued on page 54)

Darby Lloyd Rains plays Jeff's horny wife in "Heavy Load."

Jeff in all his hairy-chested splendor.

Jeff shows Samantha McLaren how a truckdriver fucks in "Heavy Load."

Her sex fantasies became so real that reality was forgotten. . .

■ *In Sarah's Eyes* might be said to be a distant cousin of *Sometime Sweet Susan*. Both films are in the porn genre and both films deal with psychologically disturbed women. But whereas *Susan* attempts to integrate porn with a realistic story line (and the loops are often an intrusion) *In Sarah's Eyes* uses a psychological situation as the premise for erotic sex scenes. And erotically speaking, *In Sarah's Eyes* should produce a noticeable bulge in the trousers of most of its male viewers.

The plot concerns a young woman who has difficulty separating fantasy from reality. In her eyes, the most innocent situation is transposed into a gala of sucking, fucking, orgying and the like. True, these sex trips are only in her mind, but they are graphically depicted for the benefit of us lucky viewers.

Sarah (Lorraine Alraune) will probably be dubbed the female Walter Mitty of porn. We begin to suspect that something is strange about Sarah when, during an innocent discussion with her roommate (Anna Livia Plurabella), she drifts off into her own private world and imagines a highly arousing lesbian duo with the other girl. Two naked women thrash about, writhe in sexual ecstasy, experience the mutual joys of cunnilingus, love one another with the tenderness that only two women can experience. But suddenly, it's back to an unfulfilling reality for Sarah. Alone with her fully dressed roommate once more, the non-sexual chatter continues.

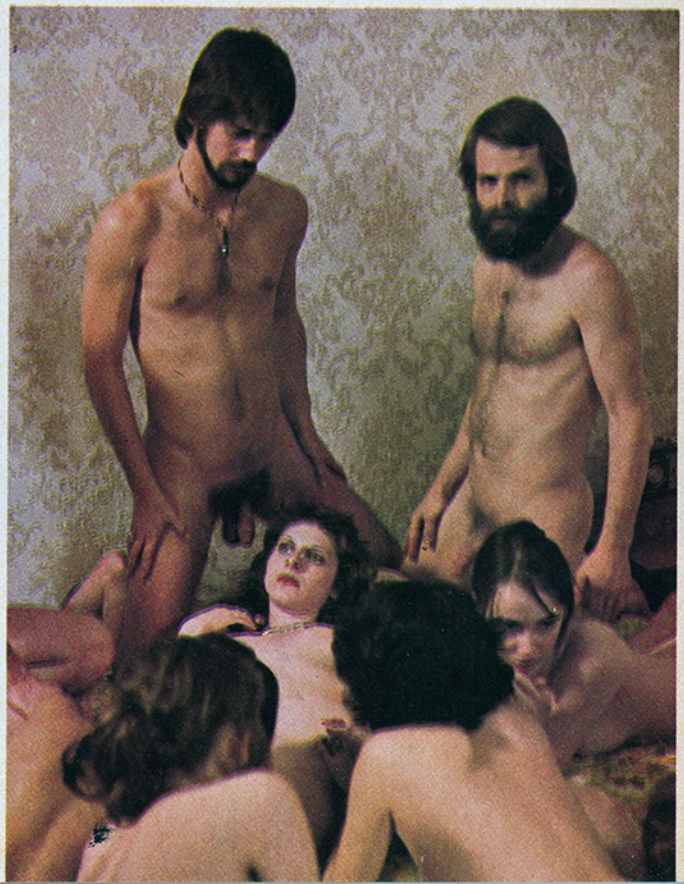
Sarah's wedding blossoms into a fantasy orgy.

Shortly afterwards, Sarah's boyfriend Alan (Eric Edwards) arrives with the other girl's boyfriend (Tony Richards). While Alan talks to Sarah, she fantasizes that the other couple are naked, that her roommate's legs are spread apart in wild abandonment as she is mounted by the amorous male. Reality intrudes its ugly

After fantasizing a lesbian duo with her roommate, Sarah progresses to dreaming of a foursome with her roommate and their two boyfriends.

Anna Livia Plurabella knows how to treat her man, Tony Richards, in this fantasy sequence.

The back door to pleasure is opened several times in this film.



The foursome (top) is nothing compared to the full scale wedding orgy about to commence (right).

The cast takes a break during the filming of the wedding orgy.

face and the other couple are seen innocently conversing as they prepare for dinner.

Over the evening meal, Alan pops the big question: will Sarah marry him? Yes. Apparently innocent—except in her mind—she hopes that sex with Alan will be so stimulating that she will lose the need to fantasize any longer.

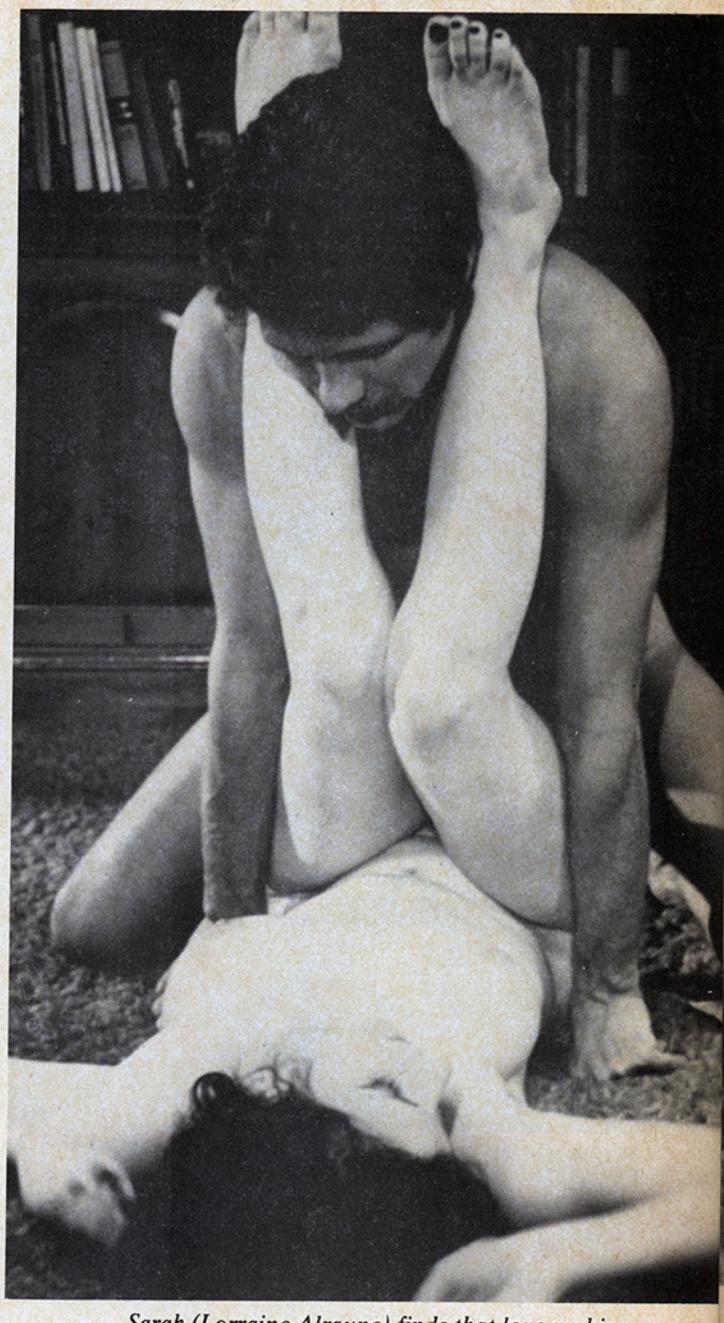
After dinner, the four people play a game of Monopoly. But Sarah blanks out and envisions a different sort of game. In her private world, both couples are sprawled naked on the floor. She and her roommate are getting the hell screwed out of them by the two men. After a rip-roaring climax on the part of the two gents, the women are sexually fulfilled. But it's only a dream, and Sarah snaps back to the reality of the Monopoly game.

The next scene shifts to Sarah's wedding day. It's a conventional ceremony. Alan's in a tux and she's in a white wedding gown, dreaming perhaps of the wedding night to come. The wedding guests are about to congratulate the happy couple.

But somehow the wedding is not satisfying to Sarah. She imagines a different type of ceremony, because frankly, she would rather eat cock than wedding cake. Presto! The groom's trousers are off and Sarah is vigorously giving him head while the wedding guests look on in rapt appreciation. But a little licky isn't good enough for Sarah. A generous girl, she feels that the wedding guests should be getting some of the action. And of course, they do. Two by two—male and female—the guests pair off in the most peculiar reception line one could imagine at a wedding. Each of the male guests goes down on Sarah, while each of the females competes to deep-throat Alan. In reality, of course, the guests are fully dressed and are kissing the bride on the cheek and shaking hands with the groom. Actually, Sarah's mental version is far more fun. To make the celebration complete, she next imagines a full-scale orgy encompassing all those little goodies one expects in a porn film: come-on-the-face shots, close-ups of oral and anal penetration, cocksucking, clit-licking, etc.

Sarah's imagination is so powerful it's a wonder she isn't physically wiped out by the time her wedding night arrives. But no, this is the moment with Alan she's been waiting for. Unfortunately, Alan proves to be a dud in the sack—a wham-bam-thank-you-ma'am kind of quick shooter, hardly giving his expectant bride a chance to get moist. So back to her imagination, wherein Sarah replays her wedding night as it should have been.

Thus we have the obligatory (and mild) S & M scene. Alan becomes a raging tiger, cries "Suck it, bitch!" and forces poor Sarah to take his pulsating cock to the hilt. "No! No!" she protests, all the while thinking, "Yummy, yummy." Next, he throws her onto her stomach and violates her rear. "Yes, my darling," she poetically rhapsodizes, "shove your cock deep into my asshole! Oh, fuck me, fuck me, fuck me up the ass!" After this delicious cornholing scene, reality once more returns to haunt poor Sarah. "Where was the feeling and the fulfillment I had waited for for so long?" she cries as she glares at her dull husband.



Sarah (Lorraine Alraune) finds that love-making with Alan (Eric Edwards) is hotter in her fantasies than in reality.

Naturally, she marches off to her shrink to seek some much needed psychiatric help. Her shrink (Marc Stevens—if you can believe it) tells her some psychiatric bullshit about how much he's going to help her regain her realistic equilibrium, while all the while she imagines Dr. Marc fucking the hell out of her doggie-style.

Nonetheless, she is determined to give her marriage a fair chance, and the following night she flaunts her big bazoozies at Alan and begs him to make love. But all he can think about is a bedtime snack which doesn't include snatch. So she hops down to the kitchen and brings him up a sandwich and beer, plus a beer for herself. While Alan fills his face, she sucks on the beer bottle which conveniently turns into a big rubber dildo. She hopes that when hubby is through munching on the sandwich, he'll munch on her. As soon as the last bit of food is eaten, she grabs the plate and the two empty beer bottles ("I'll throw these in the dishwasher," she informs him. Lucky Alan! How many wives are so conscientious as to wash empty beer bottles?), hops back down to the kitchen and races back to find her unappreciative husband is only interested in sleeping.

Poor Sarah. Jerking-off is a poor substitute for married life, she decides as she tries to relieve the itch in her pussy. But by this time her imagination is starting to gain more and more control over her and even inanimate objects are beginning to set her off. She can't even brush her teeth without the tube of toothpaste turning into a double-headed dildo.

While her husband is at work, she lies in bed and mopes about her life. Then the doorbell rings. Enter Jackson, the telephone repairman, played by Bill Morgan. (If I had a nickel for every telephone or TV repairman I've seen in a porn film, I'd ditch *Flick* and head for Hawaii.) Jackson, a mild-mannered guy, happens to be black, and Sarah recalls all those stories she's heard about black studs. So guess what? Reality takes a back seat once more as she imagines Jackson burying his head and tongue in her front seat. After a little lickety-slit, she cries, "Stick that hard

black prick deep into my wanting body!"

Presto! He takes the plunge up to the hilt as she mentally moans with rapture. Meanwhile, the actual Jackson has finished fixing the phone and notices Sarah's vacant stare. "Is something wrong, Mrs. Hopper?" he asks. "Are you all right?" But this time, Sarah is too far gone to hear him.

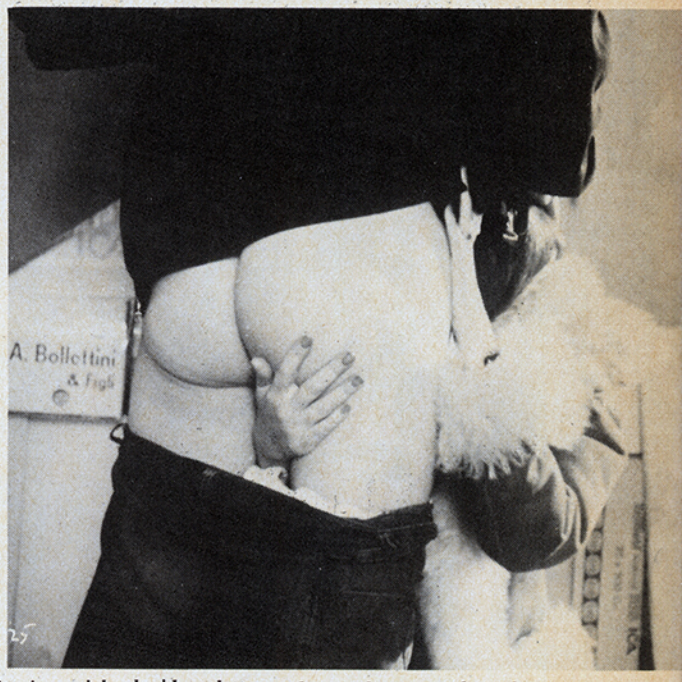
Reality has totally lost the battle and Sarah's fantasy life has become for her the only reality—a no-holds-barred reality at that. As the film ends, she envisions an orgy scene in which everyone she knows is paying homage to her willing, voluptuous body. A host of men and women massage her, tongue her, caress her, penetrate her, come on her, lick every inch of her hot, tortured flesh. This scene resembles a nude dinner party in which Sarah is the main course. A happy ending in which Sarah's fantasy life triumphs? That's for you to decide.

The star of this epic is a painter of erotica named Lorraine Alraune, who regards porn as a legitimate art form and means of personal expression. "I wanted to appear larger than life, to be an erotic symbol, the subject of the fantasies of others. My first oil painting had been a portrait of myself as a porno star. Now I am actually living out that fantasy."

Indeed, like the character of "Sarah," she is living out her fantasy and living it out with no inhibitions. Many actresses photograph beautifully on the screen and resemble shredded dishrags in real life. Lorraine, I found, is far prettier in person than the camera gives her credit for. She is tall, has a lovely, curvaceous body, fine skin and very attractive, penetrating eyes. She has a very soft, little-girl voice which unfortunately loses some of its quality when over-amplified for the screen. Whether or not Lorraine will become a new porno queen remains for time and porn audiences to decide.

Much of the dialogue from *In Sarah's Eyes* sounds like it was lifted from the pages of a porn novel and is sometimes so excessive in its erotic lushness that it becomes laughable. Some of the acting was pretty spotty as well, and one gets the feeling that the performers had very little time to rehearse. (But this is a standard complaint I have with most porn products.) However, the sex scenes are beautifully and lovingly photographed and will fulfill the needs of the horniest viewer. This is probably one of Carter Stevens's best directed films to date, and his youthful cast look as though they enjoy performing for the screen. And chances are good that *Flick* readers will enjoy watching them. ●

Anita, swedish Nymphet



Anita is a girl who'd rather go down than stand up, but the men she knows always seem to be standing up.

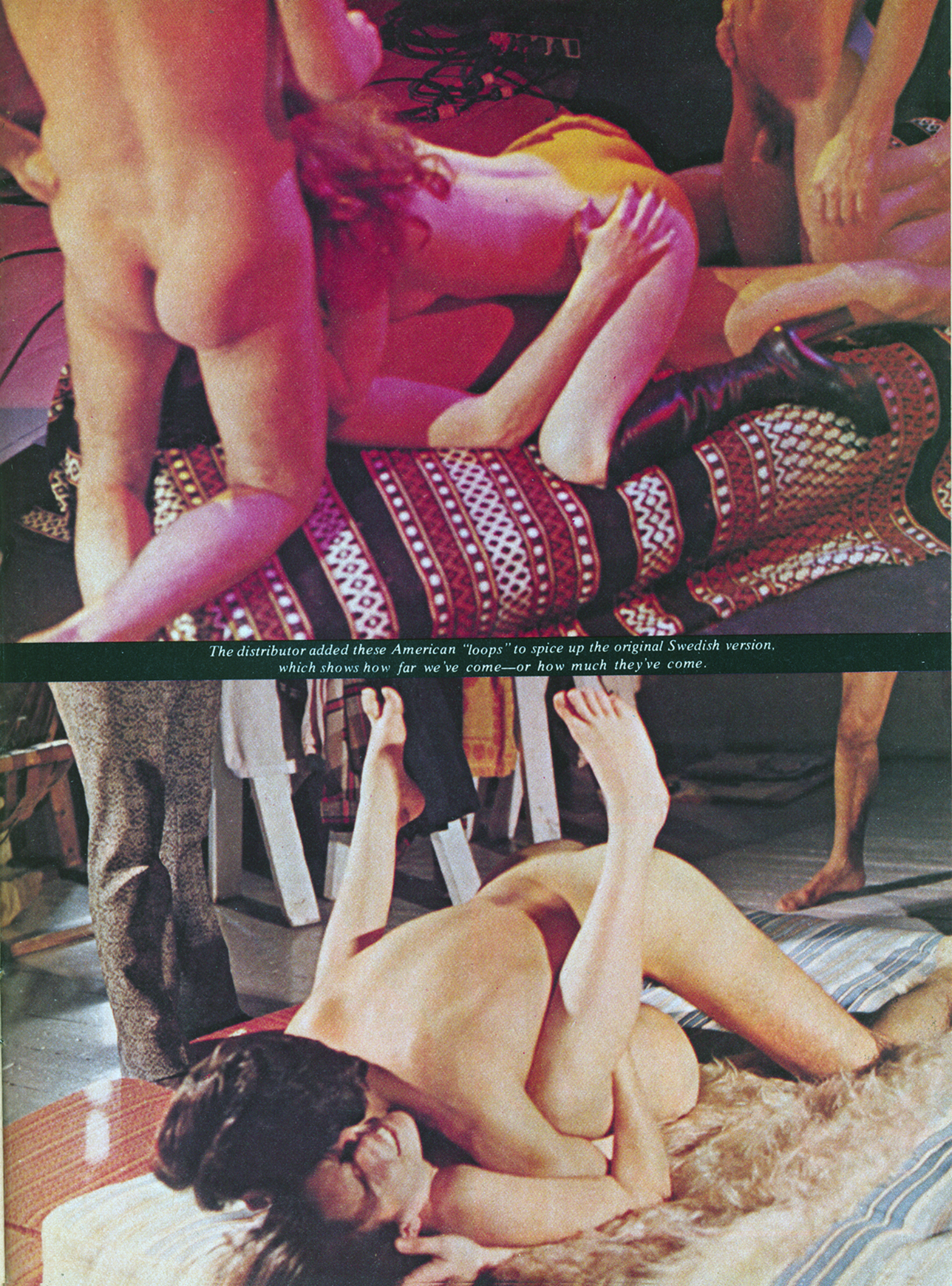
What's a poor girl to do when she's already had every man in town?

■This is an example of a movie in search of a plot, and therefore is difficult to sit through, despite the constant stream of cum. Poor Anita—she's made to swallow gallons before this flick comes to a happy and simple-minded ending.

To make an old story short, Anita is a nymphomaniac who compulsively sleeps with every male, young or old, within miles. "It's difficult in this town," she cries to a friend. "There aren't any men left"—that is, men Anita hasn't already been with.

However, she meets a sympathetic musician named Erik who refuses to go to bed with her because he knows that she only allows one sexcapade to a customer. However, while Anita continues on her merry way, getting to the root of every cock in sight, Erik works at getting to the root of her problem. After reading a few books and discussing the matter with his psychology professor, Erik decides that Anita must learn to experience orgasm before she can be free of her compulsion. Through some miracle both of them decide that the time is ripe (after Anita has a dozen or so flings in-between) and they get it off together. *Anita* oozes a pint of female cum (can you picture it?) and we know that the dear girl is cured.

I'm sure Anita could have been a solid twenty minutes of raunch entertainment, but as a full-length vehicle the sex can't save it. There are too many good American porn films around (let's hear it for the red, white, and especially blue), and these other films have sex, plot and attractive performers. *Anita* only has sex.



The distributor added these American "loops" to spice up the original Swedish version, which shows how far we've come—or how much they've come.

While Anita (above) dreams of sexual fulfillment, these American actors seem to be getting it.

Spreading her legs, Anita subtly suggests that the young man standing above her should come and get it.

The tired plot needs no more said about it.

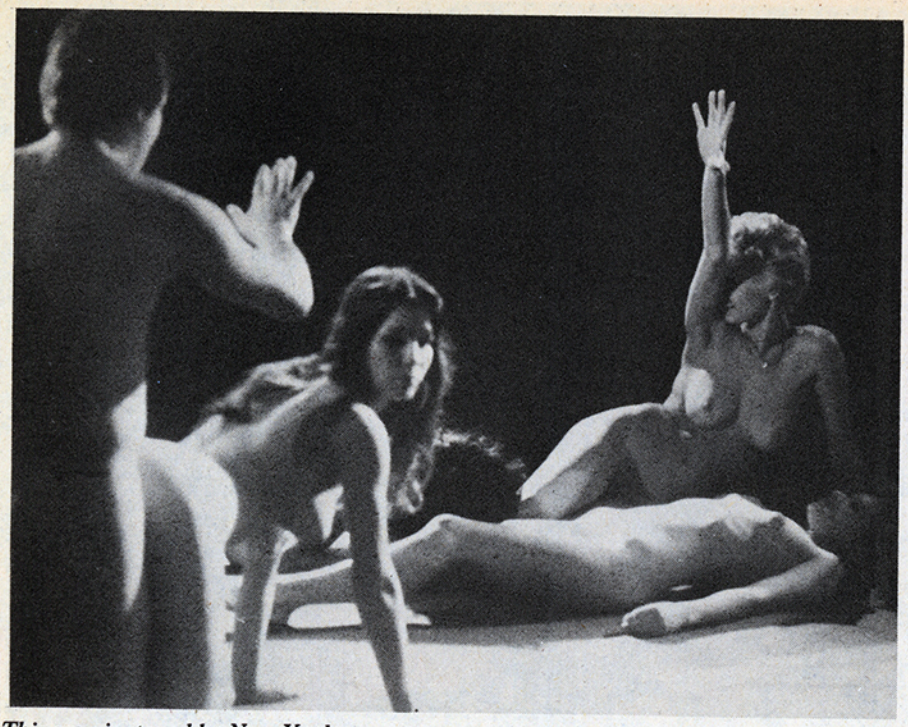
As for the performers—well, Christina Lindberg is attractive, youthful and a great cocksucker. I assume her acting is above par although I can't be sure due to the dubbed dialogue. (The dubbing, by the way, is not as poorly done as in most dubbed porn. Not good, mind you, but not bad.) However, most of the men in it should be compelled by law to keep their clothes on at all times. Out of the scores of Swedish men we see, only two are passable as porn stars—at least by American standards.

And the women? Are there any other luscious lovelies who can hold our attention? After all, one girl—no matter how attractive—is not going to keep us from yawning if she repeats the same sex acts time and time again. Well, there's Anita's mother, an older, attractive blonde who at one point in the film decides to suck off Anita's dad. She gives the guy a really lousy blowjob, but he still manages to shoot his feeble load. Good for him. Mom still is no match for her deep-throated teenaged girl.

There's also a so-so lesbian encounter with a so-so lesbian. The lesbian also squirts cum like a faucet. (Hmm. Do you suppose Swedish women are biologically different?)

Obviously the distributors of *Anita* realized that the flick had some shortcomings (pardon the pun) in the femme department, so they decided to jazz it up with excerpts from American porn. At one point, for example, Anita is masturbating with a battery-charged vibrator and suddenly—presto!—an instant lesbian duo between Andrea True and Darby Lloyd Rains (pilfered from God knows what other flick). There's also an orgy scene in which Andrea True is again the most easily recognizable of the thrashing bodies. And then there's a cabaret number in which I recognized old reliable Jamie Gillis and Alan Marlo (*Pamela Mann's* husband), plus some lady I couldn't recognize because of her four-inch eyelashes, but her tongue was even longer.

Now a brief word about the dialogue (what little there was between blowjobs). We have no idea what Anita and her friends said to one another in Swedish. Frankly, we don't care. But in English, we all had a few chuckles in the screening room over some of the lines. There is one scene in which Anita's parents throw a party for some friends, and Anita decides to entertain the gathering by doing a little dance she's been practicing. The dance



This orgy is staged by New York porn stars.

Back in Sweden, Anita practices her deep-throat technique on a businessman.

After having all the men in town, Anita starts on the women.

includes disrobing and then rubbing her twat in one startled guest's face. At this point, Anita's scandalized mother says to dad: "What shall we do?" He promptly replies, "Don't worry. It's not as bad as it looks." Now, there's a liberal papa if ever I saw one.

Or there's the touching scene in which Erik matter-of-factly tells his musician friends that "we should ignore Anita's nymphomania. She can't help it." This, of course, is after she's sucked off all of the male musicians and enraged all the females. Well, what else could poor Erik say? But my personal favorite as far as ludicrous lines, or at least cliched lines, are concerned is said by Erik's professor: "One doesn't know whether to laugh or cry because it's all so tragic." I have yet to figure out whether he was referring to Anita or to the film. ●

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JEFFREY HURST

(Continued from page 39)

terested." Next, he said, "Okay, there's also nudity. Are you still interested?" I replied, "Shit yes." But then came the real disappointment of the day. The film was soft-core to the core. I didn't get sucked or fucked or anything. Just a lot of dry humping and simulated sex. I went home the first night with blue balls.

FLICK: You never came once?

JEFF: Nope and I thought, shit, is this what the porn film industry is like? I wouldn't think of jerking off on the set. At least, not then. It was my first film. What did I know?

FLICK: What film was that?

JEFF: It was called *The Love Lords* but the next one was *Contact*, my first hard-core.

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The woman I dry humped in the first film was on the production end of this one. Actually it was a new trip for all of us. Nobody had any hard-core experience except one—Marc Stevens. It was his 301st film. You might say that he discovered me.

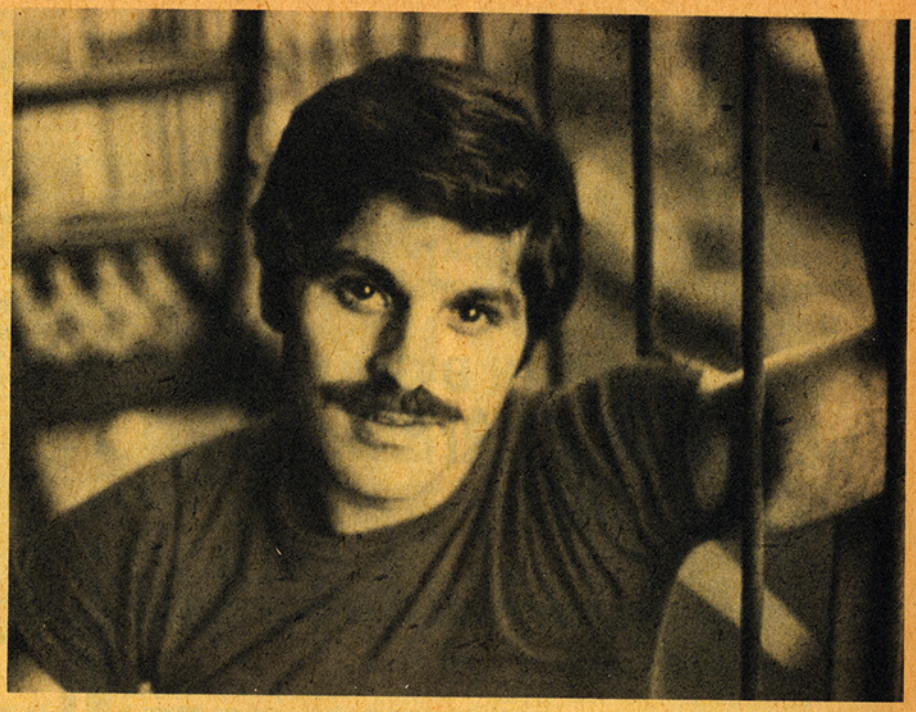
FLICK: Do you remember who else was in it?

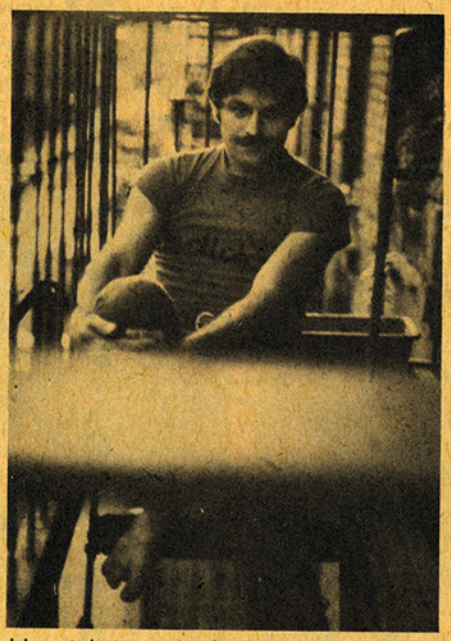
JEFF: Yes, Helen Madigan. We were each other's first film fuck. Marc thought we were pretty good and got us more work.

"I really get off on pictures of women with tight panties on, nothing else, just panties, I love the look and feel of a thinly covered crotch. It drives my nuts nuts."

FLICK: Ever have trouble getting it up?

JEFF: On the set of *Bedroom Bedlam* I was supposed to fuck Tina Russell. Only her husband was there and I thought, "Christ, I'm laying his wife and he ain't batting an eyelash." It was only my fourth film. I was still a rookie. So she starts by telling me to relax and proceeds to give me the best





Jeff relaxes on a New York fire escape.

blow job I've ever had in my life. Other than that, I rarely had any trouble. In the porn film business—as in any other—time is money and I can keep it up for a long time.

FLICK: Do you see your films?

JEFF: No, and for different reasons. I see some of them. Once in a while a friend will tell me not to bother with this one or that one and I'll follow his advice. What really pisses me off is when I have to pay to see one.

FLICK: Would you ever do a live sex show?

JEFF: Yes, if it were legitimate, like on Broadway, off-Broadway or even a showcase—if the script called for sex, but that's pretty remote. Still, who knows? Nudity started with *Hair* and now we've got *Let My People Come*. What comes next is anybody's guess.

FLICK: Do you try to see other porn films, the ones you're not in?

JEFF: Yes, I like to jerk off.

FLICK: That was my next question. Do you like jerking off?

JEFF: That's far out because I love to go and see West Coast porn and jerk off.

FLICK: In the theater?

JEFF: Sure. I like a fresh face in my leisure time porn activities. You know here in the East we have our own little clique and out there they have theirs. And I jerk off openly in the theatre; I don't try to hide it. I just open up my pants, pull out my cock, and sit there and jerk off. I think, shit, why hide it?

FLICK: C'mon, really?

JEFF: Yes. I prefer to sit on the right side of the theater because after all, I am a 'rightie' by nature. I can't stand to go to a porn movie and jerk off with my left hand. I don't know, maybe it's superstition. Also, being on the right side everybody on the left side of me can't see what I'm doing. I don't call attention to myself. Actually, I'm a very quiet jerker.

FLICK: What kind of scenes do you hate doing?

JEFF: Well, the worst is the come-on-the-girl's-face shot; it's repulsive. Also, rape scenes aren't my favorite either. I'm kind of a passive guy actually and it's just kind of hard for me to get turned on to making love when there's violence. I would never consider doing it in real life. It's just too debasing, but in a film no one really gets hurt.

FLICK: How do you rate yourself as a lover?

(Continued on page 56)

NEXT ISSUE: Andrea True in Every Inch a Lady.

BLUE MOVIES

(Continued from page 8)

The Private Afternoons of Pamela Mann* ½**
A husband has a private dick tail his wife with a number of clever plot twists thrown in. Very erotic with lots of humor.

The Second Coming of Eva * ½
A composite of Brigitte Maier's old shit before she struck it big in "French Blue." If you like the lady, you might find some redeeming value.

Sensations* ½**
New Lasse Braum flick, better than "French Blue." Innocent American girl (Brigitte Maier) is corrupted by European decadence. Extremely beautiful women in brilliant orgy scene.

Sensuous Flygirls**
Stewardesses sought to fuck with horny astronauts on 4-year space mission. Broads no beauties save one. Lots of sex and silly dialogue. Interesting double insertion scene.

Sexteen ** ½**
Extremely erotic love-makihg, despite ludicrous script and poor acting in this story of two lovers trying to cheat the Angel of Death.

Slip Up***
A mad scientist decides to take over the country with the aid of an invention which gives every man an unrelievable erection. Explicit and humorous.

Sometime Sweet Susan***
The erotic fantasies of a beautiful woman with a split personality. Too much time for sex and not enough for characterizations. Good attempt at quality.

S.O.S.***
Funny series of vignettes from the makers of *Screw*, many of them in impeccably bad taste. Educational in a kinky sort of way.

Super Vixens ** ½**
Sex is very soft-core and violence is very hard-core. Excellent production values, good performances, and beautiful ladies with enormous tits.

Wet Rainbow***
A married couple is obsessed with a young female student. Good for couples. Honest attempt to combine explicit sex with a storyline.

Wide Open Marriage ** ½**
West German comedy about marital infidelity. Some very attractive people (the women particularly), but marred by bad dubbing and editing. ●

JEFFREY HURST

(Continued from page 54)

JEFF: Pretty good. I'm responsive to a woman's needs, but in a film situation nobody cares. The producer doesn't give a shit. He just wants you to be able to act the part and maintain an erection.

FLICK: Do you like aggressive women?
JEFF: Yes, usually. As I said I am passive to a point and I get it on with women who get it on. But then again, sometimes I like to be aggressive and be in complete control.

FLICK: Do you prefer one-to-one sex or the orgy scene?
JEFF: No, I don't enjoy the orgy scene much. One person is really enough to get off with, any more is excess. The thing is, though, that a lot of the producers and directors think certain things are required in a fuck film such as the orgy scene, the lesbian scene, the come-on-the-face scene, the endless blowjobs, they are made for a certain audience: basically straight males. But, things have a way of changing. Look at Radley Metzger's *Score* and that other bisexual film, *Both Ways*. Now that is taking a new direction and I think it's good, but whether it puts asses in seats is another story altogether.

FLICK: What does the future hold for you? How do you see yourself in five or ten years?
JEFF: That's a loaded question; I'll have to get loaded to answer it. But in the meantime I'm planning to take a film course here in the city as there are a number of good ones. I've got my GI Bill benefits I haven't used yet. I really want to be able to make my own films, porn or not. I'd like to have that freedom. In five years it will be interesting to see where it all goes from here but I think maybe I'd like to be in California screwing around in the entertainment industry. Ten years? Forget it. I couldn't begin to guess. Hell, ten years ago I never thought I'd be doing this.

"I do have terrific fantasies of being mobbed by beautiful women screaming, 'Oh, Jeffy, take me, take me!' And I just tell them to line up and get ready."

FLICK: Any plans for a book?
JEFF: No, I've read excerpts from all the others and all their interviews and one more book would be too much. We all basically do the same thing and pretty much agree on what this business needs and it ain't another book. Besides, I'm relatively new in the business.

FLICK: What do you really like most about the film trade?
JEFF: I really get off on improvising a scene and making up dialogue as we go through it. It's a lot like acting class.

FLICK: Do you ever worry about getting busted?
JEFF: No, I don't worry, but I have thought about it to the extent of what the hell I would do if I was busted while traveling through New Jersey or some other place with less than liberal views on the porn trade? But I can't worry about it.

FLICK: Do you ever think about marriage and or children?

JEFF: Yes, strangely enough, I do think about it but that again is a future option.

FLICK: Have you worked recently in a film?

JEFF: Yes, and I think it will be the next biggie to hit the screen. It's called *Through the Looking Glass* and it actually had a good script. We shot it at this beautiful old mansion. We had sets and costumes, everything. It was a 19-day shooting schedule and for a porn film, that is long. Also I finally got to fuck Kim Pope. I can't wait till it comes out and I expect to read a review in this magazine.

FLICK: I'm sure you will. What kind of personal problems has this business brought you?

JEFF: I'm not glad you asked that but it has brought a few. First off is the frustration of not getting too much legit work like plays and commercials. I'm sure you know how many actors there are in this town and how many jobs there are to be had. Not many, I'm afraid. But porn is where most of the work is and I'm not leaving. I guess I could get a road show or summer stock but it's a hassle coming and going all the time. Besides, it really doesn't pay very well, what with trying to maintain an apartment and making all the other financial obligations required to live here. Then I guess there is the

problem of trying to keep a personal relationship together.

FLICK: You mean jealousy or possessiveness plays a part?

JEFF: Exactly. There is really no way I can think of to smooth it out short of just living alone or at best, having separate living arrangements. So it is a unique problem with this trade.

FLICK: Onto more pressing matters—what about anal sex? Do you think you would ever have gotten into it if you never made porn?

JEFF: Well, actually it isn't my preference sex-wise. First, I love fucking in a cunt. To me that is the way God built us and made it the most pleasurable. With face to face contact you can't get more intimate. Then I like getting head, also giving it. And then comes anal sex. Anal sex with Georgina Spelvin is a turn-on because she loves it so.

FLICK: Would you rule out bisexuality all together?

JEFF: Yes, for me. I don't think I would ever make or do a homosexual scene or film. You can't get it on if you can't get it up.

FLICK: Are you ever recognized on the street?

JEFF: Don't I wish. No, but I do have terrific fantasies of being mobbed by beautiful women screaming, "Oh, Jeffy, take me, take me!" And I just tell them to line up and get ready. But everybody has those fantasies.

FLICK: Do you read men's magazines?

JEFF: I devour them, or deflower them. Whatever. Some of those ladies are so goddam fine that you wouldn't even have to pay me money to make films with them. It would be a labor of love. I really get off on pictures of women with tight panties on, nothing else, just panties. I love the look and feel of a thinly covered crotch. It drives my nuts nuts.

FLICK: Any advice to up-and-coming porn stars?

JEFF: Definitely take acting classes. If we are to improve the porn film lot we need all the help we can get. Maybe get into a good dance class, too, as it helps one to move in a more relaxed manner and builds confidence in performing. It helps to keep trim also. I know it helps me. Finally, pray for good scripts. ●

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MONEY FIGHTS SMUT

(Continued from page 8)

A case in point involves William Cahn, who was for 12 years the district attorney of Nassau County, New York. Twice Cahn campaigned and won as a foe of organized crime. During his second term, Cahn discovered "smut." He prosecuted editors and publishers of sex-oriented papers and magazines, harassed theatre owners who dared show X-rated films in "his" county. He searched classified ads in sex papers for any originating in Nassau County; then he'd harass the advertisers.

November, 1974 appeared on the horizon and Cahn spent hundreds of thousands of dollars building his image as a smut-fighter. Well financed by the Republican organization, he bought hundreds of television spots which showed Times Square and some of its massage parlors, adult book shops and strolling hookers. Meanwhile, Cahn's voice on the sound track told how he'd kept all those things out of Nassau County.

The Conservative Party candidate accused Cahn of concentrating too much on pornography and not enough on major crime. The underfinanced Democratic candidate agreed. November came, and Cahn, who had built his whole campaign around his smut-finding, found himself soundly defeated.

A more recent proof that social attitudes are changing comes from California. There the legislature passed, and the governor signed, a bill which will remove criminal penalties from homosexual acts, heterosexual oral and anal intercourse, and other "deviate" sexual acts between adults in private. The fundamentalist churchmen went into a frenzy and finally announced a campaign to put the issue on the ballot. The new law goes into effect on January 1, 1976. If the puritans could gather 312,404 signatures on petitions, they could put the question on the ballot and let the people decide whether "perversions" (as the preachers called the acts) should be "legalized." In all of Los Angeles, which has seven million people, the conservatives could only obtain 126,000 signatures. In very conservative Orange County, which has a population of 1½ million, the fundamentalists could only find 22,000 people to oppose the sexual freedom bill. In swinging San Francisco, where 750,000 people live, only 1,200 would sign the petitions of the churchmen who didn't do much better in rural areas, which are traditional bastions of puritanism. Of the 290,000 people in rural San Joaquin County, only 3,600 would sign up to oppose sexual freedom. As one of the unsuccessful clergymen, Rev. Harry Chinn, put it after the failure to get the petitions signed: "If I were a state legislator, I would take the failure of the referendum as an indication of what is the temper of our time."

Perhaps it was some of the friends of sexual puritanism who killed that movement. They have turned out to be a shadowy lot. After his defeat, smut-fighter Cahn announced he was going to form a "political corruption bureau" to investigate politicians for corruption. Before he could get that new moral crusade off the ground, Cahn found himself under indictment for having defrauded Nassau County out of $18,000 during his tenure as district attorney.

A few years ago, a Representative from East Texas named Dowdy sat on the committee which administered the District of Columbia. Congressman Dowdy's attitudes toward sex and sexual expression mirrored those of Cotton Mather, and down home preachers cheered Congressman Dowdy as a saintly upholder of American morality—until the Congressman was indicted and convicted of bribe-taking.

Senator Thomas Dodd of Connecticut used to hold endless hearings (at taxpayers' expense, of course) to investigate the corrupting influence of pornography on young people. Unfortunately, it turned out that the Senator was something of a corrupting influence himself. He ended up convicted of financial hanky-panky.

Ten years ago James L. Marcus headed a mayor's effort to clean up Times Square. He had hundreds of prostitutes arrested, harassed X-rated theatres and adult book shops, and justified his seemingly illegal behavior on the grounds that the pornography industry was controlled by the Mafia. Mr. Marcus is still in prison for falsifying his application for a city job, taking bribes and having underworld ties.

With friends like these it is no wonder that the modern puritans are demoralized. The crowning touch, of course, came when President Nixon—who refused to accept the report of the President's Commission on Obscenity and Pornography because it said smut was harmless, and who promised to uphold American morals against the tide of sexual and moral permissiveness—turned out to be a shady character. Even if President Nixon was innocent of the crimes attributed to him, the tapes prove conclusively that his language and morals were hardly the sort one would want one's child to emulate.

The last ten years have shown Americans that smut-hunting is expensive and intolerable and that smut-hunters are not to be trusted. Instead of Nixon denouncing sexual permissiveness, we now have Mrs. Ford telling us that she sleeps with her husband as often as

(Continued on page 58)

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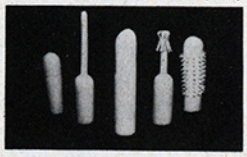

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MONEY FIGHTS SMUT

(Continued from page 57)

possible and wouldn't be shocked to discover that her daughter smoked grass or had a pre-marital affair. In rural areas, where the thin-lipped preachers have counted upon support for their narrow morality, the radios are playing songs about "The Pill" and others which feature sexually explicit lines such as "Put your warm and tender body next to mine" and "Don't come home a-drinking with lovin' on your mind."

As usual, public opinion is ahead of the politicians. Smut-hunting and sexual repression is not only a business the government should not be in and cannot afford; it's a business that the people want the government out of. Unless the politicians learn this, many who have held office for a number of years are likely to find themselves out of a job when the morning after election day rolls around this year. ●

JAMIE GILLIS

(Continued from page 12)

aware of the audience. It's almost like a feeling of complicity between myself and the men in the audience, which is a turn-on. It's sort of like saying, "Here she is, guys. Enjoy it." Or sometimes I can be thinking in terms of the women in the audience and what I can do to arouse them. More women are now coming to these films and I don't want to disappoint them either.

FLICK: In most porn films, the guys are required to come outside a woman. On her stomach, in her face, or wherever. It's not the most natural way to climax. Does it bother you?

JAMIE: Well, that's changing now. Some filmmakers aren't doing that as much anymore, but it will probably remain the same in pure raunch. I guess they feel that the men in the audience want to see the come shooting. I think it's kind of latent homosexuality myself, and the guys in the audience aren't even aware of it. But guys are always curious about other guys' cocks. As a performer, it doesn't bother me to come that way. The girl I used to live with didn't like using any contraceptive devices, so I sort of got into the habit of pulling out anyway when I came.

FLICK: Lesbian scenes are commonplace in porn. What do you think about the new trend in male bisexuality in such films as *Score* and *Both Ways*?

JAMIE: I saw *Score* and I was supposed to be in *Both Ways*, but I was involved in something else. I definitely believe there should be something for everyone. There are a lot of bisexuals around who want to

(Continued on page 60)

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JAMIE GILLIS

(Continued from page 58)

see bisexual activity. I personally decided when I was 11 that the best thing one could be was a bisexual, because that way you could screw everyone.

FLICK: Bisexuality obviously offers more variety.

JAMIE: But I don't think it's important whether your sex partner is a woman or a man. I mean, you can feel very masculine with a passive, slightly feminine man, whereas you can feel just the opposite with a strong, very aggressive woman. And I think there are many men who like to be with aggressive women sometimes. I had a friend who was a masochist. He loved to be stomped on by sadistic women. Anyway, one day he tried to tell his father that he was into S&M. But his father misunderstood, thought that my friend liked to beat up women. The father thought this was all right and my friend was unable to tell him that it was the other way around.

FLICK: Do you think variety is necessary for a good relationship with someone?

JAMIE: I think variety keeps the sex part of a relationship interesting. At least it does for my relationship with Juliet. The other night I was a little drunk and told Juliet to drop her pants. Then I hit her a few times across her rear with a belt, threw her down on the bed and fucked her. But at other times sex for us is very soft and romantic.

FLICK: Some actors in porn have had problems with jealousy in their private lives. Has your work ever injured your personal relationships?

JAMIE: Yes. There was this girl I used to live with. I'm still crazy about her and she'll always be very close to me. If you're really close to somebody who's basically monogamous, it's very difficult and you always feel guilty. But I am the way I am and this is my life. I never thought I'd be living with anyone else again. Sex, after all, plays a rather large part in my life, and I'm not particularly monogamous, although I do like to have someone I can feel close to. So I was living by myself and then Juliet came along. She was so loose, or allowed me to be loose, or was smart enough to let me be loose. So I never had the feeling that I was oppressed. Juliet and I have had people come over here for group sex, for example. Or I've gone off, fucked around a little. And there's no pressure about it.

FLICK: Does it bother you if Juliet makes it with other guys?

JAMIE: No, not at all. Because I don't think that has much to do with a relationship. If people are close, they're close. I know people who would never dream of breaking up but still like to have sex with different people. Why not? This has always seemed self-evident to me, but there are people who don't understand that. Unfortunately, it seems that the people who want to be loose are often attracted to those who are tight—and vice versa. With Juliet I have a good relationship.

FLICK: Were you instrumental in getting Juliet interested in doing porn?

JAMIE: In a way. She had a rather straight job, a rather good job, and I came home with Damiano's last script. Well, she looked it over and said, "Oh, that looks interesting" and added that she wouldn't mind working for him. I said, "Well, go talk to him about it." She did, and he put her into the movie. She has a nice little part and she looks very good in it. And so now she's started working in films. She also had a small part in *Oriental Blue.*

FLICK: Do you ever think about getting married?

JAMIE: I don't think it's necessary unless you're planning on having kids. Then it makes things easier—to give the baby a name.

FLICK: What about children? Would you care to be a father?

JAMIE: I'd wonder what it was like, except I already am a father. I have a little girl whom I see as frequently as I can.

FLICK: A lot of recent porn films have been getting into kinkier aspects of sex. For example, we've seen a lot of piss or "golden shower" scenes lately.

JAMIE: I guess piss is the "in" thing at the moment. I suppose the novelty gets people into the theatres.

FLICK: Do you think they'll be eating shit next?

JAMIE: Probably. I saw my first enema film recently. Maybe that'll be the next big vogue. When Juliet and I were doing a sex scene in the Damiano film, she wasn't feeling well and threw up. They decided to leave it in.

FLICK: Why do you think that some audiences are interested in piss and shit?

JAMIE: I think it's because of the close proximity to the sexual organs, so some people relate these things to sex.

FLICK: Have you had much police harassment in your career?

JAMIE: Very little. There was this one particular case that was the result of great stupidity. The film involved was shot in a very conservative area and then shown in the same town it was shot in—really rubbing the town's face in something they didn't want to see. Or they wanted to see it, but not in their town. The unusual thing about my particular case was that the actors also were arrested. They were running a mass campaign to get everyone.

It was amusing when they picked me up. I opened the door and there were these two cops. I thought they wanted

somebody else. I couldn't imagine they were coming for me. Dear little me! I was sort of pleasant with them and they asked if I had been expecting them. I said no. Then I realized they were looking for me and I asked, "Am I under arrest?" Then I went to put my pants on—they always come and get you at six in the morning or some such hour—and this one cop grabbed my pants out of my hands and went over it for weapons, I guess. I said, "Wait a minute. This is an obscenity charge. I'm a lover, not a killer." But he didn't crack a smile. I did spend a day and a half in jail, which was a fascinating experience, but more than I'd care to repeat. I think everyone should spend a day in jail to see what it's like.

FLICK: How do you think porn films can improve?

JAMIE: The scripts, for one thing. But people say there aren't any actors, so who are we going to write scripts for? But things are changing and we are getting better actors in the business. I understand you're doing an interview with Jeff Hurst in this issue, too. He's a good example of a good actor who got tired of waiting around for people to hire him in so-called "legit" work. Finally he got some publicity for *Heavy Load,* was recognized and given some acknowledgment. He still wasn't getting rich but at least he was given the opportunity to work as an actor. And that means a lot to actors. I'm very happy that people like Jeff are coming into the business. Why should he spend his life sitting around and doing all kinds of things, terrible things? Jeff had a janitor job, I think, when I first met him. I know some really great actors who are doing nothing but supporting themselves in horrible ways.

FLICK: Why do you think more actors don't go into porn?

JAMIE: Different reasons. I respect the ones who say they can't do sex films or they don't want to do sex films. But I'm sorry there are so many who are just afraid to do them. They're all worried about their careers or their images. I get very bored with images. You spend your life worrying about images, and then you forget who you are.

FLICK: Of course, a lot of actors wouldn't be able to perform sexually before the camera.

JAMIE: That's true, too. Ninety-five percent of the men couldn't do a sex film because it isn't easy. It isn't easy at all. It requires great concentration. It's hard to find someone who can both act and also perform sexually. That's another reason there are so few people in the business. Maybe some are afraid to try for that reason, afraid they won't be manly or whatever. But it's silly to think of the men—like myself—who do these films as great studs. It just means that we have a certain quirk in our personalities which allows us to be able to perform in front of a camera.

Of course, the fear some actors have that porn will hurt their careers is legitimate. A friend of mine has a commercial running now. I think if I mentioned his name they'd take the commercial off the air. Once you get known, it puts you in an unfortunate position. But I refuse to run my own life by other people's standards of what I should be doing—according to cleverly managing my "career." I'd just rather work.

FLICK: Do you feel that porn will ultimately merge with so-called "legit" Hollywood-type movies?

JAMIE: I'm certain of it. I just saw a screening of Damiano's last movie—the one I was in. It's very slick. Some money was spent and it was filmed at very luxurious houses. There's no question that more money is now going into sex films. Sure, there'll always be an audience for pure raunch, but there's also another audience who wants to see something slicker. So it's definitely happening. I've seen it in my career, which spans about four years as a porn actor. I respect the porn industry because it has given a lot of jobs to young people—both technicians and actors.

FLICK: But porn actors and actresses don't get paid terribly much. Don't you feel that a lot of people are becoming rich due to your efforts?

JAMIE: I'm not bitter about that. If I want to make movies, I'll make movies. You make your own choices. Money has never been too much of a guiding influence in my life. And the money's getting a little better now for actors. It's not quite the rip-off it was. Maybe at some point I'll get into producting films myself.

FLICK: A lot of porn films have more comedy in them these days.

JAMIE: Yes, and that's one of the hard things to do as an actor in porn films—do comedy and also be aroused. That's a problem because they don't really go together. Sex in comedy may be entertaining for an audience, but it's a very tricky thing to do.

FLICK: It's been said that the men in porn are better actors than the women. Do you agree?

JAMIE: I think it's basically true. The men are usually people who come from an acting background. Instead of driving a cab while they're struggling actors, they decide to do sex films. This gives them the opportunity to work as actors instead of doing something else. There are some good actresses, too. Georgina (Spelvin) is a fine actress with a long acting background.

FLICK: Even some of the porn actors are becoming "stars" in their own rights.

JAMIE: Yes, and some of us are getting too concerned with images we wish to portray. It's like Linda Lovelace saying in her book that she never made those films with a dog. She just felt that America wasn't ready for a dog-fucker. A cocksucker, yes, but not a dog-fucker. Maybe in five years dog-fucking will be in and she can reveal the great truth. In fact, I remember the dog that Linda worked with. He was a gay dog. His master was homosexual, too, and brought the dog to the set. I didn't work with Linda, but I worked with the same dog and another girl. The girl had never been with a dog before and the dog had never been with a woman.

FLICK: How did it work out?

JAMIE: Fine. The girl loved it. I can still see her skipping out of the studio and saying how much she got off on dogs and that she was really going to get into them.

FLICK: Do you enjoy making it with your co-stars off the screen?

JAMIE: Sometimes. I remember the first time I met Helen Madigan. We were sort of turned on to each other, but we both had separate appointments and there was no time to go anywhere. I happened to notice a portable toilet on a construction site we happened to be standing next to. So I just threw here in there. There was a latch inside. And there I was, fucking her in broad daylight and we could even see people walking by outside. Took about ten minutes. Then we opened the latch, sneaked outside, and went on to our separate appointments.

FLICK: Do you think people are getting less uptight about porn?

JAMIE: The tendency now is definitely toward more leniency. If it weren't for Nixon's appointees, it would have been legalized a long time ago. As it was, there was a 5-4 decision (from the Supreme Court). And you can't say that little kids are being allowed to see displays of cunt or whatever, which is a great tragedy.

FLICK: Why?

JAMIE: Kids are the ones most intrigued by sexual things. I mean, kids have to be 21 to see films or go to porn shops. And they have sexual longings a good ten years before they're 21. So they're forced to think of sex as something illegal or furtive.

FLICK: Do you have any favorite leading ladies?

JAMIE: There's sex and then there's acting. I can usually have a good time sexually, and as for acting, it's ultimately most satisfying to work with people who have an emotional range they can call upon. But then the scripts aren't even there. I have very rarely had any problems with leading ladies—maybe once or twice. And I work with all the girls all the

(Continued on page 62)

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JAMIE GILLIS

(Continued from page 61)

time. Most of them are very sweet and try very hard.

FLICK: Do you think that porn films can be educational for people? And do you think of yourself as an educator?

JAMIE: I never thought of myself in quite that way, but yes, I suppose my films can educate people. I think the important thing is for people in the audience to see what other people are doing. Maybe porn will show them that what they're doing in bed is natural, all right. Maybe it will loosen them up in other ways so they won't be afraid to try new things. I think people want the freedom to be themselves sexually and in other ways, and sometimes they need a little help learning how to do it. ●

CHAMBERS and REEMS

(Continued from page 16)

of porn," Reems writes. She loves the trappings of stardom, rents limousines, wraps herself in furs and goes to premieres of films she isn't even in. At her own expense she arranged a private screening of one of her films for Salvador Dali and his pet ocelot. She loves celebrities and talks of them incessantly.

"I had dinner with Douglas Fairbanks last night," she once told Reems.

"Senior or Junior?"

"Senior."

Reems comments wryly: "The fact that Douglas Fairbanks Senior has been dead for maybe thirty years wouldn't stand in the way of Andrea's having dinner with him."

Harry, who has made some 407 films (including one-reel stags) discovered one of the greatest of the porn actresses. A lesbian friend of his, an actress who didn't much approve of X-rated films, was out of work. He got her a job as cook for the cast and crew when they went on location to film *The Devil In Miss Jones.* In the best Ruby Keeler tradition, the star got sick and couldn't go on. Harry suggested that his friend, the cook, replace the ailing star. Thus was Georgina Spelvin discovered.

Later, when she was broke after a long period of unemployment, following the Supreme Court obscenity ruling, Harry and others bought an ad in Screw Magazine and gave a benefit for Georgina. By auctioning off such treasures as a match box full of Harry Reems' belly-button lint, the razor blade Georgina used to slit her wrists in *Miss Jones* and other memorabilia, the New York porn stars managed to raise enough money to get Miss Spelvin back on her financial feet. East Coast porn people are a friendly, tightly-knit crowd of good people.

The work, however, it may look on screen, is not all fun and games. Consider Harry's good friend, Jamie Gillis, one of the busiest studs in the business. In the film *High Rise* he had to ball Tammy Trevor. He penetrated her, then let out a loud, agonizing scream. Her interuterine device was in place, but the string was hanging out, which had the same effect on Jamie's cock that a razor blade would. Tammy nonchalantly stuffed a make-up sponge there for padding and Jamie plunged back into the orifice that, Harry said, was so huge that even Jamie's 9-inch tool got lost in it.

Harry Reems on Jamie Gillis: He's "into everything sexually. There's almost nothing that doesn't turn him on. Guys, gals, S/M, you name it and he'd love to do it. When none of the rest of us wanted to work with a woman, we'd call Jamie in. Even if the woman stank to high heaven, Jamie would eat it right up." The two men have an agreement: if Harry ever decides to try it with guys, Jamie gets his cherry.

Reems, Gillis and the other guys work so much because it's difficult to find men who can perform dependably in a sex film. It's one thing to be good in bed, but quite another to do it on cue, with someone you don't know and may not like, in a room full of people, all of whom are running around adjusting equipment while a director shouts directions at you.

Consider Chris, who balled Darby Lloyd Rains in *Memories Within Miss Aggie.* It took him 18 hours to come, while he held up production for a half-day and added two thousand dollars to the cost of production. He banged and banged, but just couldn't get it off. The cast and crew stood around shouting encouragement and offering wines and stimulants. When that didn't help, they dimmed the lights and went into the other room, leaving Chris alone with Darby. That didn't help.

Chris was acutely embarrassed and his masculinity was badly bruised. He couldn't use the old cop-outs that the woman was a lousy lay, dirty or a turn-off. Everybody in the business knows that Darby is clean, hot and highly talented in the art of love.

Finally, everybody went home after telling Chris to have a good night's sleep and dream dirty dreams—but, for Pete's sake, not to masturbate. Filming began early the next morning, but it was 1 p.m. before Chris climaxed—and then, Harry reports, it was just a "watery little squirt" that ended up on the cutting room floor.

If you think you're a sure-fire stud who oughtta be in pictures, consider Harry Reems' warning: "a guy who walks on a set for the first time and doesn't get a hard-on probably never will. But getting a hard-on, maintaining it, and getting it off

on cue, regardless of the setting or who your partner is, is a feat that not even the most reliable studs in porno achieve 100 per cent of the time." If you still think you would want to be a porn stud—or a porn queen, if you're a woman—Reems devotes one section of his book to explaining what directors look for and avoid in people and how to go about preparing yourself.

There's also an excellent section telling how to give good "head" which ought to be useful to women, gay guys and men who feel liberated enough to swing both ways.

Apparently you meet all types in the porn business. Reems catalogues some of the women he's worked with:

Dolly Sharp: "She had tits like steel. She had inserts in them that gave them corner and a sharp edge. It was a real sexual turn-off."

Karate Zabeth: "A petite sixteen-year-old from Brooklyn with a magnificent body who, as her name suggests, was an expert in karate."

Elliott and Stanley: "Two strange sisters who just loved doing lesbian scenes together."

There are the thankful ones: "Kitty Kat, my black beauty . . . got the job because I recommended her. 'I owe you one,' said Kitty Kat. 'A freebie. Any time you get me work I'll throw you a freebie.' 'Kitty Kat,' I said, 'I gotta fuck six girls on this set. Who needs a freebie at a time like this?"

That's the advantage of being the Number One Stud in movies: you can afford to turn turn down freebies, knowing that tomorrow you're going to ball Darby Lloyd Rains, Andrea True, Georgina Spelvin, Linda Lovelace or some other woman whom theatres full of guys across the country dream of making.

Screw Magazine called Harry Reems "the cock that Linda Lovelace, Tina Russell and Georgina Spelvin have ridden to sexual stardom." Harry's mother's reaction to his film career was "What you so is dirty. You should be ashamed of yourself . . . what kind of girls are you with? Are they clean?"

Replied Harry: "Now, Mom, would you find clean girls in a dirty business? They're mostly diseased, and they smell like rotten fish. You get a lot of freaks, too, girls with three tits."

This "nice, all-American boy who made good by being naughty" can laugh now, but if it's any consolation, he had the same hang-ups to overcome that the rest of us face. "The day of my bar mitzvah," he confesses, "I was filled with shame. Shame that I whacked so much." Like the rest of us, he spent his adolescence trying to lose his innocence. When he finally found a partner, there was the guilt to overcome. A woman insisted he go down on her. "I tried. I gagged And I saw a

(Continued on page 64)

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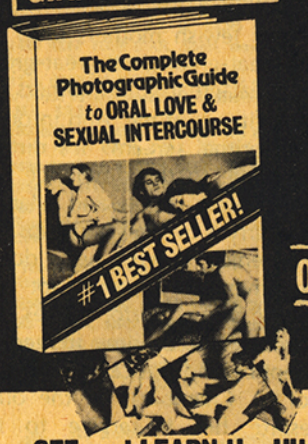

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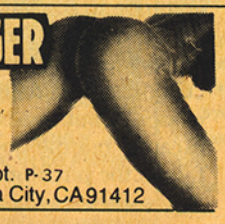

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CHAMBERS and REEMS

(Continued from page 62)

millennium of Jewish mothers unto the great-great-great-great-great-great-great-great-great-great-grandmothers all shaking their fingers at me. And intoning in one great primal scream: 'it's dirty.'"

Here we come to the difference between Harry Reems' book and Marilyn Chambers.' Harry is over his hang-ups and seems to be enjoying what he is doing, constantly striving to improve, not only his acting and sexual performances, but the quality of X-rated films in general (he's as adept behind the camera as he is in front of it). Chambers, on the other hand, despite her lip-service to the "beauty" of free sex, seems to be using her porn queendom as a stepping-stone. She gives the distinct impression that she'd like to sing, dance and act and put her porn career behind her. She hasn't realized yet that being a celebrity doesn't mean she's talented. ●

SUPER VIXENS

(Continued from page 22)

her. But alas, Harry finally pulls the door off the hinges, throws Super Angel in the tub and practically stomps her to death. Covered from head to foot with blood pouring from her wounds, she manages to sit up. The tub is filled with bloody water as well, so for a finishing touch, Harry drops a radio into it. Super Angel is fried to a crisp in no time and the house burns down as well.

Meanwhile, Clint's employer finds out about the murder and knows that Clint will be the most likely suspect. He gives Clint some money to get out of town, and Clint is soon hitchhiking to God knows where. He is finally picked up by an extremely horny and huge-titted woman, Super Cherry, and her boy friend. When Clint, who is hardly in the mood for sex, repulses the advances of Super Cherry, she and the boyfriend beat the hell out of him and steal his money.

Stranded and bloody, Clint is picked up by a kindly old farmer, who, seeing the young man's destitute condition, takes him back to the farm. Clint is given work, food, and lodgings to earn some money. What Clint doesn't count on is the old farmer's voluptuous and over-sexed Austrian wife, Super Soul. Although in gratitude to the farmer Clint tries to ward off the amorous Austrian's advances, she finally corners him in the hayloft. The cuckolded old man discovers them and chases Clint with a pitchfork. Clint escapes, but the poor farmer manages to fall on the pitchfork, getting a bloody ass in the process.

Clint's next adventure has the comedic value of an Erskine Caldwell novel. Clint checks in at a motel, run by a man with an amorous and huge-chested daughter named Super Eula, a deaf mute. While Daddy is away, Super Eula gets Clint to take her for a drive in her car. They stop, Super Eula pulls off her bikini, spreads out a blanket and—wrong! Clint sees Daddy's car approaching, and Daddy sees Clint with his naked, Amazonian daughter. The race is on! While Clint makes his escape into another county with Daddy in hot pursuit, Super Eula finds a weight-lifter walking down the road—lifting weights along the way. Not letting a moment go to waste, she slips her hand into his boxer trunks, pulls out his tool, and mounts him as they lay in the center of the highway. While Super Eula rides the man "horse" style, he continues to lift his weights. However, his arms are growing tired and possibly his cock. Super Eula by some miracle discovers her voice. "Keep it up, Goddamit! Keep it up!" she screams. Uh, the weights, of course.

Meanwhile, Harry, having escaped the outraged papa, pulls into a gas station-diner for a quick hamburger. The place is run by beauteous, big-titted Super Vixen, who promptly hires Clint to work for her. Love soon blossoms and the couple takes a nude romp through the woods and amorously embrace while standing in the middle of a pond. Very idyllic. Of course, they get down to more serious screwing in the sack later on, but the pastoral episode is meant to show their lush, romantic feelings for one another. Has Clint found happiness at last? Not in a Russ Meyer film he hasn't.

Who should drive up to the gas station but our old friend, Harry the cop Remember Harry? Well, Harry has been getting progressively more demented since we saw him last. Although Clint does not remember Harry, Harry remembers Clint. Harry also remembers Super Angel's cruel words which compared Harry's bedroom performance unfavorably to her "ever-loving stud." Harry decides to wreak revenge on Clint for his easy ability to satisfy a big-chested woman.

So our charming cop manages to separate the two lovers, then drag poor Super Vixen up a mountainside and chain her spread-eagled to the ground. He next sets a dynamite charge with a long fuse next to her twat and informs her that she's about to get the biggest bang of her life. Clint, meantime, finds the car left by Harry and starts racing up the mountain. Harry, expecting him, merrily chomps on a cigar and throws lighted dynamite sticks at his foe. Clint is athletic enough to dodge these attacks so Harry digs a bazooka out of his bag of tricks and continues the fireworks. However, Clint

has almost reached his beloved Super Vixen, whose fuse is burning low. Harry calmly takes a gun and shoots Clint in the leg, but Clint is fearless and undaunted. So Harry shoots him in the shoulder. Clint still crawls on. What's Harry to do? He throws a knife at his foe. His aim is excellent, but poor bloody Clint ain't dead yet. Finally he reaches the dynamite fuse and puts it out, then falls unconscious on his beloved woman.

Harry then sticks a new dynamite stick next to the crack in Clint's ass and waits for the explosion. Will the two lovers be saved? Will the evil cop get his comeuppance? Sure, but we wouldn't want to spoil the fun and tell you how this *Perils of Pauline* type miracle occurs.

Suffice it to say, Super Angel's restless—and masturbatory—spirit is finally avenged and our happy couple fuck happily ever after.

If you like women whose average breast measurements seem to be about 40 inches or more, you'll love all of the women in *Super Vixens*. The film is also excellently photographed and the actors and actresses are all convincing in their roles. The cheapest element of the film is probably the sleazy music score, which comically takes on a patriotic tone toward the end. Mr. Meyer has a wonderful feel for sex comedy and I personally wish he would spend more time developing it and a helluva lot less time on blood and gore. Sex is fun—to me—and Meyer has the knack for making it look like fun—when he wishes to do so. I wish he would do so more often and leave the gore to the schlock meisters. ●

PLEASURE MASTERS

(Continued from page 24)

he doesn't need to be asked twice. His cock is out in a jiffy and the ladies worship it with an almost religious fervor, licking it, stroking it, playing with him and with one another.

Meanwhile, the madam introduces the second man, Edward, to a luscious brunette. "She's my favorite lady," the madam informs him, "but just a bit wicked." The brunette takes Edward off to a corner where they can have some privacy. There he proceeds to fuck the hell out of her as she squirms and writhes in ecstasy.

The madam decides to dance with a gentleman cohort, which involves a slow strip. The third guest, Paul, tries to watch the dance progress, which is rather difficult since several voluptuous whores insist on fondling his cock. Well, what's a man to do?

A full-blown orgy is in progress in the lick of a slit. The camera shifts among the

(Continued on page 66)

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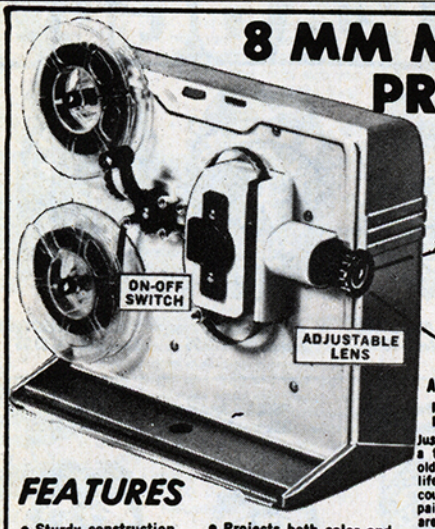

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PLEASURE MASTERS

(Continued from page 65)

three guests, plus the madam and her boy friend, and we are treated to the sight of everyone grunting and groaning his or her way to orgasm. There is soon a myriad of teasing tongues, probing fingers, jutting cocks, trembling nipples, writhing flesh. All builds up to a communal climax in which all the men squirt their loads on stomachs, faces, between heaving breasts, in the air—enough precious spunk is lost to populate the city.

Ah, but dawn is breaking, the fog has lifted, and the three guests must be on their way. One of the whores has taken a real fancy to Andrew and he promises to return. "But no one ever returns," she says mournfully, as the three men leave. They return to their coach, and Andrew suddenly remembers that he has forgotten his cane.

He goes back to the place where the house stood, but now there is no trace of it, just an empty field. Suddenly he sees a police officer standing on a hill and the man asks Andrew if he has a problem. Andrew asks him what happened to Crystal Lil's and the cop informs him that the whorehouse burned to the ground many years before. A great tragedy. Many young girls perished in the fire. Puzzled, bewildered, Andrew returns to his two friends.

This second part of *Pleasure Masters* certainly had the makings for a great *Twilight Zone* type of porn fantasy. This idea was enhanced by the elaborate Victorian furniture and decor of the whorehouse as well as the luxurious period costumes worn by the girls and the men. But the dialogue was too wretched for words. The actors were apparently improvising a script and were using expressions such as "Oh, wow!" and "Yeah, man." Very 1880's, right? The sentence, "The fog is lifting" was spoken at least three times by different actors in succession, as though they were rehearsing for a grade school pageant. To further destroy the effect so meticulously created by period details, the piano player began a rendition of "Falling in Love Again" from *The Blue Angel*. Also very 1880's, right? It was a pity that so much time, effort and expense was used to create a feeling of another era, then blown sky high by stupid anachronisms. Although one can't take away from deRenzy his skill in photographing erotic acts (although, I must say, cocksucking was given short shrift throughout), it's a shame he couldn't have hired a decent writer to turn this idea into a porn classic. Yes, as a reviewer I could appreciate what good things there were in the film, but I couldn't help but think what a great film this could have been—if anyone had cared enough. ●

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THE BREASTS

- **SEE** most of the many shapes of female breasts listed on the "official list" of female breast shapes used by sexologists and physicians such as...the "bud" shaped breast...the "bowl," "apple," "firm," "round," "sagging," "pear," "voluptuous" and "drooping breast shapes!

THE BUTTOCKS

- **SEE** the anatomical differences between females in the shape and size of their buttocks! SEE the relative positioning between the anal canal and vaginal canal! SEE close-up cinematography reveal the mystique of the female buttocks!

REEL #2 FEMALE HYGIENE

- **SEE** females using the "Douche Bag" and "Syringe" as well as the "Bulb Type Douching Syringe!" SEE females demonstrating the use of "Tampax Sanitary Tubes" ... "Tassaway Sanitary Cups" ... "Sanitary Napkins and Belts" ... and other sanitary devices and appliances!

FEMALE BIRTH CONTROL

- **SEE** a "Diaphragm" being lubricated with "KY Jelly" and inserted into the vagina! SEE other birth control spermacides, foams, sprays, etc. being used and demonstrated!

FEMALE SHAVING PUBIC HAIR

- **SEE** a female shave off her pubic hair before the camera, allowing the camera to take extreme close-ups of her vagina!

REEL #3 FEMALE AUTOEROTICISM

- **SEE** 7 attractive females including a Black girl and Oriental girl demonstrate various digital masturbation techniques with their fingers and hands manipulating their clitoris's and vaginas!
- **SEE** the models demonstrating masturbation techniques with sex aids and devices such as ...Various Battery Operated Vibrators and Attached Vibrator Sleeves ... Artificial Penises ... Electric "Vaginal Aids" ... "Cucumber Dildo" ... Electric "Rectal Aid" and many others! SEE several of the models demonstrate various masturbation techniques using such vegetables as ... Celery ... Rhubarb ... Carrots ... Squash ... Corn On The Cob ... even "Pepperoni" and a Soda Bottle!

FEMALE POSITIONS FOR SEXUAL INTERCOURSE

- **SEE** 7 glamorous models demonstrate numerous female sexual intercourse positions including sitting, standing, kneeling, squatting, side, rear entry, female dominant, female supine and many others!

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- **SEE** A man excite and arouse his woman so that she is not only ready to receive him into her body but is anxious for it!
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INTERCOURSE

- **SEE** Special positions designed to give maximum pleasure to husband and wife and to prolong the duration of lovemaking such as the legendary "wheelbarrow" position!
- **SEE** Various rhythms of body movement, some used to bring on climax, others to intensify pleasure and to prolong it with "pleasure reserves" or to bring on multiple orgasms!

FELLATIO

- **SEE** Attractive females demonstrate various techniques of Fellatio using their mouths, tongues, lips, teeth, fingers, hands, etc.!

CUNNILINGUS

- **SEE** Handsome male models demonstrate the techniques of Cunnilingus using their lips, tongues, mouth, fingers and hands! SEE close-ups of the female erogenous areas for Cunnilingus including the Clitoris, Inner and Outer Lips, Vaginal Canal Etc.!

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